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MARCH 12, 1921

Dramatic **MIRROR** and THEATRE WORLD



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Koo" 1920*

DRAWN BY
CHARLES
GORDON
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Late News New Shows

Screen Reviews

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*Mme. Helena Rubinstein
of Paris and London*

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Dramatic **MIRROR**

and THEATRE WORLD

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Vote For Your Favorite

The three girls having the greatest number of votes at the close of the contest, April 1st, at 12 noon, are given contracts to appear in Universal Pictures.

There are numerous other prizes for many of the other girls.

The following girls are leading the contest in the order in which they are listed:

1—Katherine Kelly
Roanoke, Va.

2—Annet Cocco
Bellair, Ohio

3—Marie Manuel
Ham Tranick, Mich.

4—Adelia Maday
Hammond, Ind.

5—Louise Walker
New York City

Severina Ragnetti
Chicago, Ill.

Martha DeHaven
New York City

Vera Nalak
St. Louis, Mo.

Wilhelmina Presson
Marblemount, Wash.

Rosalia Reitter
Milwaukee, Wis.

Florence Richards
Ithaca, N. Y.

Beverly Evans
Masten, Pa.

Louise Earle
Minneapolis, Minn.

Contest Editor Dramatic Mirror
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State

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Opposite Stern Bros.

Near 42nd Street

NEW YORK

The Actor And The Merchant

The successful actor cannot afford to sit back and rest upon his past laurels. His years of effort and endeavor would soon come to naught. So he "Carries On" without slackening his pace, and like the proverbial wine, "improves with age."

The business of the merchant may be likened to that of the actor. For, to achieve success the merchant must also win the confidence of the public.

The people want service. The merchant wants to grow. So the merchant serves, the people are happy to patronize him, and both reap the benefits.

Janice is a merchant already well grown, but on the way to greater growth. At Janice a woman has little cause for disappointment. The styles are individual and always up to the hour in fashion. The materials will be found to be of a dependable character. The assortments are complete to allow wide choice. And the prices so moderately low, that every garment is within the reach of women who like beautiful clothes, but who cannot afford to pay Fifth Avenue prices.

Suits Gowns Wraps Furs

Bessie Damsey

Silk "Underthings"
Negligees

are the choice of all those
whose good taste is unmistakable.

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Bessie Damsey
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NEW YORK

Always freshly made to this
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You don't have to sacrifice your hair to be bobbed. The National Bob saves your hair and gives the same pretty effect. It is made of fine, soft human hair clustered into a delightful mass of curly

Just slip the comb into place; add a hair pin or two—and you are bobbed. No one will be able to tell that the bob is not your very own.

Send us a strand of your hair, and a money-order for \$10.00 and the National Bob will be sent to you at once, postpaid. Money refunded if not entirely satisfactory.

Exclusive Agencies given to Dealers and Beauty Parlors

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National Hair Nets**

Buy them by the dozen or half
dozen in beautiful hair—all
shades—cap or fringe—ask
your dealer—or send us for
half dozen—he sends to store
color and style.



(C) Events

GLORIA SWANSON

Who is now at work on her first starring vehicle for Paramount, "The Great Moment," which was especially written for her by Elmer Glyn.

DRAMATIC MIRROR

Page S. Jay Kaufman!

BROCK PEMBERTON is a good force in the theatre. The theatre was in luck in the day he went into management.

And he produced two splendid plays. "Enter, Madame" will make him rich. "Miss Lulu Bett" wasn't so satisfactory when it opened, but has been refashioned into a success.

But now comes the Pemberton disappointment.

He sends a card to all "professionals" who ask for "courtesies," in which he says that he does not believe in the custom. And goes on to say, in effect, that he asks no one to give him something for nothing, that Mr. Tilford doesn't ask Mr. Condit for a pound of coffee for nothing and that it's a bad system.

Let me answer the points first.

Mr. Pemberton *DOES* ask for something for nothing when he asks any actor or actress to rehearse for several weeks for nothing.

Mr. Tilford would give Mr. Condit a pound of coffee for nothing if he thought that the result would make better coffee for everyone concerned.

And what has business to do with the art of the matter? The theatre is an art matter. Where there are students. Where else can they study if not in the theatre? Mr. Pemberton has complained again and again about the difficulties he has experienced in getting good actors. If he keeps the students out of the theatre how will they become better actors?

And an actor is a student no matter how old he is.

Arthur Hopkins once told me he wished that the actors would feel that they were always welcome when there were unsold seats. And when he said unsold seats he said everything. No actor asks Mr. Pemberton to give away seats when there is a demand for the seats. And Mr. Pemberton should be delighted to fill his house in this way. There is no better audience than the actor.

But I smell a mouse. I think that the Pemberton story is propaganda. I think he wants to hold out to the public the idea that actors want to see the play. Meaning that if actors want to see it it must be a good play. Actors never go to see a bad play.

On a Picture First Night

Something at the premier of "The Four Horsemen" at the Lyric Theatre impressed me as much as the picture.

The audience.

It was the finest audience I have seen in a theatre since the best of the Frohman Empire Theatre first nights. I do not know just how it was chosen. And care less. That they were there is enough. I have a suspicion that the fame of the book had something to do with it and that the same audience could not be gathered for some of the sex monstrosities that are being shown these days.

This sort of first night audience—bankers, publishers, lawyers, ministers, business men, society men and women—mean something more than merely first night affairs. It means that the motion picture is being taken more and more seriously. And, what is vital from the standpoint of the producer, this sort of audience gives a serious picture a better chance for a favorable reception.

On Directors

A young actress recently made a hit in a musical comedy. She had had her struggles and the hit came after several years of failure. She asked me what I thought she should do now.

I wrote her, "Insist upon having a good director. When you are sent for and the manager is about to ask you how much money you want stop him. Stop him and ask him who is to direct the play. If the director is a Royce take any salary. If he isn't do not take the part. I have seen many careers go for nothing because they were misdirected. Success in an actress as much as in a play depends on the direction."

On Closing Restaurants

Every restaurant in the country should back up Colisimo in Chicago. Back up the fight against the early closing.

Already a victory has been won. And the winning was by no means a simple matter.

I have never been able to understand how the police in any city can shut any restaurant at any time.



VIOLA DANA

Pivacious star of Metro pictures whom F. Scott Fitzgerald has supplied with an ideal role in "The Off Shore Pirate," her latest release.

Never, that is, since prohibition came as much as it now is. And yet he into effect. And even before that doesn't want to pay for the music time I question whether the law would have stood which said that a restaurant where liquor was served must close at one. The law can regulate the sale of liquor. It could say that no liquor can be sold after one but it cannot, I think, stop the sale of food in ANY place at ANY time.

If that's a matter of business I think it is a matter of bad business. The picture exhibitor is so close to his game that he lacks perspective. He doesn't see what music has done for him. He forgets that the Strand idea which S. L. Rothafel perfected was a great success, not because he showed pictures, BUT BECAUSE HE GAVE THOSE AUDIENCES GREAT MUSIC WITH THE PICTURES.

And that Rothafel idea is the basis for the success of ALL picture houses to-day. The man should be pensioned by every film maker and by every big exhibitor in the country.

But whether he originated the idea or not may not have much to do with the paying for the thing that made the idea. Why should the men who write music and the men who publish it not be paid for their work? For their work is bringing audiences to their theatres. That playing the music popularizes the music doesn't mean any more than that the music popularizes their theatres.

The only question is what would happen to the theatres without the music?

To
S. JAY KAUFMAN,
133 West 44th St.,
New York.

Yes. I'll do my share
to help fight against
Blue Laws. I approve your attitude that no money is
necessary.

Name.....

Address.....



Photo by Apodo

MARY LOUISE BEATON

Philadelphia society girl who has one of the principal roles in Metro's "A Message from Mars" and for whom a brilliant career is predicted of Metro officials

DRAMATIC MIRROR

Broadway Buzz

"I F fashion makes our dresses any shorter," complained a leading actress to Blythe Sherwood, "I don't know what we shall do."

"I do," replied Miss Sherwood, without whose ready wit this page would be a Sahara, "we will wear them."

The Classical Proletariat

"Olsen," says the *Morning Telegraph*, referring to Moroni Olsen who will play Achilles in Margaret Anglin's production of "The Iphigenia," was last seen as James in "The Medea" at the Garrick a year ago. Although we can't for the moment place the character, he was probably King Creon's chauffeur.

Things You Never Saw

Jake Shubert smile. An acrobat who could tell a joke. Home brew that deserved a home. Anything like Harry Bestry's mustache.

A critic awake at a musical show. A first night audience that didn't come in last.

STERN RE MARKS.

Criticizing the Critics

Speaking of critics, Avery Hopwood, tells an amusing story of an actress who chided a dramatic critic who had more than once treated her ungallantly in his critiques.

"Really, Mr. Quill," the actress declared in her sweetest tones, "really, I think it cruel the way you roast me in your reviews, especially as I have three children and a husband who is himself a dramatic critic, all of whom I have to support."

There is so much for the ministry to do in this wicked world, so many opportunities for them to get in a few licks for blue laws, so much need for agitating in behalf of clothes for chorus girls and against Sunday baseball, that one can only marvel that any of the reverend gentlemen have found time to design an ideal dress

PHOOEY!



for the American woman. Yet it has been done. But alas! The women seem hardened and callous. They absolutely decline to accept the costume. "Back to the pulpit," they exclaim in chorus. "More sermons, fewer seams." And that ends it.

"There is only one thing worse than singing a naughty song," was told to Georges Flateau by a new acquaintance, "and that is whistling it so you don't know what the words are."



There Is Something in What You Say, Ethel

Some one chided Ethel Wright because so many women go to church "just to see what the other women have got on."

"And," Miss Wright retorted, "some of the same sort of curiosity is noticeable when the men go to the musical comedies to see what the women haven't got on."

All is well in the ranks of the actor. In spite of the much exaggerated "closed shop" discussion, in spite of the gentlemanly dispute between the Equity and the Fidelity, in spite of all the differences that have twisted from time to time in the well-known profession, all is never-



C. G. S.

theless well. As proof we offer the current account of two actors actually going to court over an argument about laundry. One says the other charged his personal wash to the company, the other says one is inclined to mendacity. And there you have it. It is a wholesome state of affairs when actors can find nothing more important to quarrel over.

Don't Be Naughty, Georges

"If skirts keep on getting shorter," wisely observes Georges Flateau, "we may soon find out what it is the girls use to keep their stockings up now that we are told they don't wear corsets any more."

Even literature is changing these days according to Ethel Valentine, who has adapted a popular nursery rhyme to tell us that

"Mary had a little lamb,
And what do you suppose?
She had it sheared to make herself
Some comfy woolen hose."

Those Movie Signs!

Louella Parsons, of the highly esteemed "Telegraph," has found another one! It is said to have been glimpsed from a taxi window, at the Keystone Theatre, and reads as follows:

EARTHBOUND
IT'S A GREAT LIFE

Heard at the Box Office

I want a ticket for tonight, most anything will do.

Not too far front or too far back. I'll leave the choice to you.

The fourth row? Heavens! that won't do! Please think of my poor car.

The orchestra would drive me mad; no, that is much too near.

The fifteenth row? For goodness sake! where do you get your nerve?

I don't use opera glasses. Close your mouth! You're here to serve!

The eighth row? Well, that's not so bad. You say it's on the aisle?

No, that won't do. To let folks pass I'd be standing all the while.

A box seat! No, of course not. Surely that much you should know.

I don't care to look at women's backs, I want to see the show.

The balcony! How dare you? You're insulting I must say!

I insist upon the lower floor and I have the price to pay.

You say you can't do any more? Well, I don't believe you, sir. I'll report you to the manager. You're nothing but a cur.

JIM.

Sure Fire
First Actor: "I stopped the show last night."

Second Such: "How come?"

First As Before: "The manager had me announce that the theatre was on fire."

STERN RE MARKS.

"Toddle and Shimmy Stir Jersey Women," headlines the Herald. What is the effect upon the Jersey men?

It must indeed have been an edifying sight for the other members of the Longaville one night last week to see a number of young Methodist ministers eagerly watching the play. It's a great idea to include the theatre in the curriculum of the theological seminary. Perhaps there is hope yet of turning out broad minded



Methodist ministers. Incidentally, it was a wise move to send them to see "The Champion" as a starter. Aside from the comedy of Grant Mitchell, there are Ann Andrews and Rosalind Fuller in the cast. And where is the man, be he minister or otherwise, who can't be converted by charm?

In this strenuous period of international complications it is little short of barbarous for Wagenhals and Kemper to announce a special matinee of "Spanish Love" on St. Patrick's Day.

GILPIN ATTENDS DRAMA LEAGUE DINNER

Negro Star Receives Cordial Welcome—Addresses Civic Club

CHARLES GILPIN, star of "The Emperor Jones," attended the annual dinner of the Drama League in the Grand Ballroom of the Hotel McAlpin Sunday night. He was cordially received by the other 600 guests who attended. Many others were unable to secure tables in either the Grand Ballroom or an adjoining ballroom, which was finally thrown open to accommodate them.

Unforeseen circumstances prevented the attendance of three of the ten guests of honor chosen by a vote of the directors of the Drama League for their contributions to the American theatre in the last year. Those who attended were Charles Gilpin, Dudley Digges, Gilda Varesi, Lionel Atwill, Lee Simonson, Margaret Severn and Ben Ami. The three who were absent, David Belasco, Fred Stone and Eugene O'Neill.

Kenneth McGowan acted as toastmaster. After reviewing Gilpin's work briefly Mr. McGowan turned

to Mr. Gilpin and said simply, "I take pleasure in introducing the greatest actor of his race, Mr. Charles Gilpin."

Mr. Gilpin was profuse in expressing his gratefulness to the Drama League and to the public for its recognition of his efforts and for its treatment of him as an artist. He was received with tremendous applause.

On Sunday afternoon Gilpin delivered an address at the Civic Club on the subject of "The Negro and the American Stage." Every inch of standing room was taken, including the aisle space, and a few persons could not gain admittance to the room.

Gilpin said that many fine actors will be developed among the negroes if they are only given an opportunity on the stage in genuine negro parts. After speaking of the emotional qualities of the negro he said: "There is no reason why we should do nothing but buffoonery."

"Love Birds" Next Week

Max R. Wilner and Sigmund Romberg will present Pat Rooney and Marion Bent in "Love Birds," at the Apollo Theatre on Monday, March 14. In the cast are Elizabeth Murray, Eva Davenport, Elizabeth Hines, Emilie Lea, Evelyn Cavanaugh, Grace Ellsworth, Tom Dingie, Harry Mayo, Richard Bold, James E. Sullivan, Barrett Greenwood, Dorothy Quinette, Sylvia Ford and Vincent Lopez and his Kings of Harmony.

Fourth Season for Band

Definite plans have just been completed, whereby the Goldman Concert Band, under the direction of Edwin Franko Goldman, is to start its Fourth Season on the Green at Columbia University, on June 6th. The season will continue for twelve weeks, ending on September 2nd. Forty-two concerts will be given at Columbia University and eighteen concerts in the various City Parks and Hospitals.

"Survival of Fittest" Cast

In the cast of "Survival of the Fittest," George H. Atkinson's new play which will open at the Greenwich Village Theatre, Monday night, will be Grant Stewart, Montague Love, Laura Nelson Hall and George Le Guere. The company is now rehearsing under the direction of Kenneth Douglas.

Patch Gets Play

William Moore Patch has signed a contract with Arthur J. Lamb for the presentation of "Sheep and Wolves," a four-act comedy-drama, at an early date. Rehearsals will begin late this month.

Nora Bayes' New Scene

Nora Bayes has added a new Chinese scene to "Her Family Tree" which has developed into one of the funniest things in the show. James Madison wrote it for her.

"Right Girl" Next Week

"The Right Girl" will open at the Times Square Theatre on Monday, March 14. The book and lyrics are the work of Raymond W. Peck. The score is by Percy Wenrich and the cast includes Carolyn Thomson, Robert Woolsey, Dolly Connolly, Earl Benham, Rapley Holmes, Helen Montrose, Frank Munnell, Elma Decker, Harry Redding and Louis F. Spaulding. "The Right Girl" was formerly known as "Maid to Love." It is produced by the Gleerich Productions, Inc.

Cast of "Iphigenia"

Margaret Anglin announces the completed cast for the "Iphigenia in Aulis" to be given at the Manhattan Opera House on April 4, the principals being: Eugene Powers, Harry Barfoot, Sidney Mather, Ralph Rochester, Mary Fowler and Moroni Olsen. Miss Anglin will appear for the first time as Clytemnestra instead of playing the title role. The solos will be sung by Merle Alcock, the dancing led by Anita Day.

Ethel and John Barrymore to Appear Together

Alf Hayman, general manager for Charles Frohman, announces that next month Ethel and John Barrymore will appear as co-stars in "Clair de Lune," by Mrs. John Barrymore, under the management of Charles Frohman. The production will be under the stage direction of E. Lyall Swete and will be for only a limited time.

"Afgar" Closing

Delysia will close her New York run in "Afgar" at the Central Theatre on Saturday, April 2, when the piece will have registered a run of six months here. Four days later Delysia will sail for Paris on the Adriatic to spend the Summer at her country villa at Biarritz. She is due back in America in August to tour in "Afgar," opening in Toronto on August 29.

With Butler Davenport

In support of Butler Davenport in his new play, "The Tie That Liberates," which was presented for the first time Monday night at the Bramhall Playhouse, are seen Mabel Frenyear, Nedda Harrigan, J. Cleenay Mathews and Alven Dexter. The piece is characterized as "A tangle in five knots."

Dancers to Wed

The engagement of Esteban Cortez and Peggy, dancers in the "Passing Show" at the Winter Garden, has been announced. Their romance began when they were in the mercantile business and their wedding will not take place until they have finished with the footlights and resumed their former manner of life.

Eighth Academy Matinee

For their eighth matinee of the season, which will take place at the Lyceum Theatre on Friday afternoon, March 11, the students of the American Academy of Dramatic Arts will present Carlyle Moore's three-act farce, "Stop Thief," preceded by a one-act play, "Nance Oldfield."

Ticket Speculators Fined

Five theatre ticket speculators pleaded guilty last week in the United States District Court before Judge Julius M. Mayer to violation of the revenue act which requires the price and place sold to be stamped plainly on theatre tickets. They were fined. The defendants and fines imposed were:

Leo Newman, \$75; David A. Warfield, \$75; Ellis Gordon, \$25; Abraham Jaller, \$25; Ida Sussman, \$25.

The defendants laid the blame for their infringement of the act upon clerks, saying that the failure to stamp the tickets was only an oversight and asked that a nominal fine be imposed.

The case of Tyson & Co. was not taken up. It was said that they will ask a bill of particulars and the case will come up later.

"Nemesis" Next Week

"Nemesis," the new Augustus Thomas play in which Geo. M. Cohan will present Emmett Corrigan will open at the Apollo Theatre, Atlantic City, on Monday.

After a week there it will move on to the Garrick in Philadelphia. Mr. Cohan has engaged Carlotta Monterey for the leading feminine role.

To Form Act

Fred Hildebrand and Louis Simon, two comedians in "The Rose Girl" at the Ambassador Theatre, have formed a vaudeville team, which will be seen in Shubert's advanced vaudeville next season.



DORA DUBY

Charming little dancer who is one of the features of "The Midnight Rounders" on the Century Roof



DORA DUBY

One look at Miss Duby and it is easy to see why the Century Roof draws crowds

EQUITY SHOP ADOPTED BY LARGE MAJORITY

More Than 96 Per Cent of Votes Are Favorable to Plan—P.M.A. Temporarily Exempt

THE vote of the membership of the Actors' Equity Association on the Equity Shop was announced Sunday afternoon at a meeting at the Hotel Astor, and revealed that the association is overwhelmingly in favor of the plan. There were 3,398 votes for the Equity Shop and 115 against it.

The Equity Shop, John Emerson, president of the association, and Frank Gillmore, executive secretary, reiterated, is to be in no sense a closed shop. Membership in the Actors' Equity Association will be open at all times.

Frank Gillmore said on this point: "We have been so often accused of intending to limit our membership with the ultimate purpose of effecting a 'closed shop' that the council welcomed the suggestion of some of the members present that we should place our definition of 'Equity shop' into our constitution so that it will become a part of our organic law. The motion was put and approved unanimously."

Within the next thirty days, President Emerson said, a constitutional meeting will be called to amend the constitution in accordance with the referendum taken.

The class of managers at present exempt from Equity Shop rules is comprised of the Producing Managers' Association operating under an agreement which does not expire until 1924.

Edward Vroom Season

Arrangements have been completed for the opening on Easter Monday, March 28, at the Sixty-third street Theatre of the Romance Theatre Company's season with "The Merchant of Venice." Edward Vroom heads the company and will direct the productions, and among others engaged for principal parts are Charles A. Stevenson, Adrienne Morrison, Frederick Lewis and Hubert Wilkes. "Cyrano de Bergerac" will be the second offering, April 5.

"The Hero" at the Longacre

The first performance of "The Hero," Gilbert's Emery's play, which Sam H. Harris will present, at a series of special matinees on Monday, Tuesday, Thursday and Friday afternoons, will take place next Monday at the Longacre Theatre instead of at the Sam H. Harris Theatre as originally announced.

Bee Palmer Married

Beatrice Palmer, known on the vaudeville stage as Bee Palmer, and originator of the "shimmy," was married in Davenport, Iowa, on March 3 to Al Siegel, of New York, a pianist with her act.

Shipman-David Operetta

"The Kiss Charm" is the title of the new operetta with the book by Samuel Shipman and a score by Lee David. It is nearing completion and will soon go into rehearsals.

Other classes of managers against whom the ruling can be put into effect at once are:

1. New York producing managers who are outside the Producing Managers' Association. These are the owners of popular stock productions. The organization is headed by Gus Hill and includes practically all the burlesque managers.
2. Members of the Touring Managers' Association. These are the owners of popular stock productions. The organization is headed by Gus Hill and includes practically all the burlesque managers.
3. All managers of Chicago, Kansas City and Pacific Coast productions.
4. All stock company managers. There are about eighty stock companies playing in full season in almost as many cities from coast to coast. New York has four; Chicago four, Los Angeles three, San Francisco two and some other cities two.
5. All repertoire companies and tent shows.
6. Motion picture producers in New York (by far the biggest class).
7. Motion picture producers in Los Angeles and elsewhere.

The ballots on the Equity shop proposition were scrutinized and counted by three tellers who have no membership in the council. They were: John Willard, actor-author; Edward H. Robbins, actor-manager; Lieutenant Gitz-Rice, actor-composer.

Refuting the accusations of newborn radicalism that have been made against the Association's Equity Shop measure, Mr. Gillmore exhibited documentary proof in the form of a "members' agreement" to show that the present leaders of the association have been carrying on what has been declared to be the set policy of the association since the early period of its history. The petition was secured in the early Spring of 1914 and

includes, among others, the following clauses:

"No member of the association shall accept employment or render services in any company in which there is employed any actor eligible to be or to become a member of this association who is not such a member. It is the sense of the council that said policy as above stated shall be definitely adopted and become a part of the rules and by-laws of the association when concurred in by not less than 500 members thereof. I pledge myself and agree that I will not accept employment in, or render services in, any company in which there is employed any actor eligible to be or to become a member of the association who is not such a member, it being understood that the above policy shall not be definitely adopted nor shall this pledge and agreement become effective until at least 500 members of this association have concurred therein."

"These clauses," said Mr. Gillmore, "very drastic for a young organization, closely parallel the outstanding features of Equity Shop, and they were signed by Howard Kyle, Charles D. Coburn and Henry Miller, who was then vice president of the Equity, and by others now prominent in the Actors' Fidelity.

"According to their own agreement," Mr. Gillmore went on, "they are now bound not to work in any company not 100 per cent Equity, for we have this afternoon more than completed the roster of 500 signatures required to this paper."

Both Mr. Emerson and Mr. Gillmore said that there would probably be no action taken to put into effect the operation of the Equity Shop, until the opening of the new theatrical season in September.

Princess White Deer Gets Injunction

Princess White Deer, whose real name is Esther G. Deer, and whose grandfather was Chief Running Deer, the last chieftain of the Mohawk and Iroquois Indians, through her counsel, Harold A. Content, has obtained a temporary restraining order against the Pictorial Review, returnable March 11, requiring the publishers of the magazine to show cause why it should not be permanently restrained from issuing, selling or distributing the March number of the Pictorial Review with the picture of an Indian princess on the cover.

The assertion is made that the picture which adorns the cover is a reproduction of a photograph of Miss Deer taken in Chicago in April, 1920. The action is taken under the Civil Rights Act of the State of New York, Article 5, Section 51, which allows civil proceedings to be taken where the photograph of a person is used for advertising or trade purposes without that person's consent.

"Romantic Young Lady"

On Monday night in Baltimore, David Belasco presented "The Romantic Young Lady," which Granville Barker adapted from the Spanish of G. Martinez Sierra. Martha Hedman heads the cast, which also includes Elise Bartlett, Marie Wainright, Ada Bosheil, Beatrice Bayard, Harry Green, Francis Byrne, Edward Emery, Kenneth Thompson, Hubbard Kirkpatrick and Harry Dornton.

N. V. A. Benefit April 8

Under a blanket insurance contract the B. F. Keith Circuit of Vaudeville Theatres has just completed arrangements by which every Keith employee is automatically insured and receives a policy without examination.

This does for the Keith staff what the National Vaudeville Artists, Inc., has already done for the more than 10,000 artists in its membership each of whom is similarly insured for \$1,000. This came about as the result of a resolution offered by E. F. Albee to give one matinee performance each season in every vaudeville theatre for the benefit of the insurance fund of the National Vaudeville Artists. This year the benefit performances will be given simultaneously all over the country on the afternoon of April 8.

Title Changed

Carle Carleton's new musical comedy "Tangerine" has been retitled "Caprice. The change took place in Baltimore last week.

ONCOMERS

Individuals of the theatre whom Dramatic Mirror and Theatre World hail as very well worth watching!

LOIS SHORE
TALLULAH BANKHEAD
ROBERT AMES
ALICE TERRY
IDA RAUH
WILLIAM WILLIAMS

TWENTY NEW KEITH THEATRES

Dayton House Is First of Series

By the end of this year the B. F. Keith Vaudeville Circuit will have added twenty of the finest new theatres in the United States to the great chain being booked from the Palace Theatre, New York.

The Keith interests have just purchased a choice site in Dayton, Ohio, for the erection of a magnificent new vaudeville theatre of the most modern type, in connection with a fine office building.

Plans for the new Keith theatre and office building are already being drawn by George L. Rapp and Thomas W. Lamb, two of the Keith organization's architects. Work will be started immediately. The theatre will seat 3,000 persons and will express the newest and highest Keith ideals of comfort, beauty, luxury, artistic elegance and convenience.

This is one of a series of similar theatres being built by the Keith Circuit in Cleveland, Columbus, Toledo, Brooklyn, New York and other Eastern cities. More excellent sites are being procured for new Keith houses which will be announced in time, but already twenty new theatres are under way, and of large capacity and all playing Keith vaudeville.

Ethel Barrymore Gets Separation

Rumors that Ethel Barrymore and her husband, Russell Griswold Colt, had separated became established as fact when William Nelson Cromwell, attorney for Miss Barrymore, gave out a statement that Mr. and Mrs. Colt are living apart under a separation agreement entered into and by the terms of which Miss Barrymore has the custody of their three children and that their father may see them only at such times as may be convenient to the mother.

Miss Barrymore has left Flower Hospital, where she had been convalescing from an operation, and has taken up her residence with her children at the Hotel Woodward, where her uncle, John Drew, makes his home.

No hint of the cause of the separation has been revealed. They were married in the rectory of the Roman Catholic Church of the Precious Blood, in Hyde Park near Boston, on March 15, 1909.

Ruth Budd for London

Ruth Budd, the serialist, well known to vaudeville patrons, sailed for London last week to open a twelve weeks' engagement at the Palace Theatre beginning March 17. Miss Budd has an entire new repertoire of stunts for the English audiences.

Start Rehearsals

Rehearsals of "Two Little Girls in Blue" began Monday under the direction of Ned Wayburn. "Two Little Girls in Blue" is the comedy by Fred Jackson, with music by Paul Mannin and Vincent Youmans and lyrics by Arthur Francis, which A. L. Erlanger is producing. The Fairbanks Twins will head the cast.

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DRAMATIC MIRROR & THEATRE

Equities—V

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Members of the A. E. A. are most determined to win Equity for the American Stage.



Send Bulletin A. E. A. to your戏院 or to the Office of the American Stage.



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"Lightnin'" for Chicago

A. L. Erlanger has completed the purchase from Charles Frohman, Inc., of all of that company's holdings in the lease of the Blackstone Theatre, Chicago. This acquisition gives Mr. Erlanger and his associates possession of all the stock of the Blackstone except a very small minority interest. The lease on the house still has ten years to run.

Frank Bacon in "Lightnin'" is booked at the Blackstone for all of next season, beginning early in September. This arrangement was made by Mr. Erlanger some time ago, the agreement being that "Lightnin'" Chicago engagement should not be for less than 30 weeks.

Ray Miller Leaves Wynn

Ray Miller and his Black and White Melody Boys, who have been one of the features of the Ed Wynn Carnival, have left that show after an engagement of seventy-eight weeks. They will be heard dispensing jazzy harmony at the Beaux Arts Cafe in Atlantic City this summer, a contract having been signed for the entire summer season.

Eva Tanguay in Revue

Eva Tanguay, who has recently been seen at the Palace and other Keith theatres in and about New York, will appear as a special feature of the Shubert concerts at the Century and Central Theatres next Sunday. Later in the spring, Miss Tanguay is to be starred in a big musical revue which the Shuberts are planning for her, it is said. So far no details have been announced.

Barrymores Have Daughter

A daughter arrived Thursday morning at the home of Mr. and Mrs. John Barrymore at 67 East Ninety-first Street. Mrs. Barrymore was formerly Mrs. Leonard M. Thomas. She divorced Mr. Thomas in Paris in 1919. Mr. Thomas and Mrs. Austin Townsend Sackett were married Wednesday at Palm Beach.

Equities—V

ACTORS' EQUITY

Member of the A. E. A.
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In the Song Shops

By Jim Gillespie

Gertrude Vanderbilt and Irving Berlin Stage a Bout—Forster Opens New York Branch—Kidnapping Neil Moret



JACK STERN

Who, in association with Clarence Marks, is making a great success as a writer of songs, dialogue and other material for vaudeville and productions. Their new song, "She Knows It," is being sung by Al Jolson

LADIES and Gentlemen: I take great pleasure in introducing Irving Berlin, Champion of Tin Pan Alley, who for the past ten years has successfully defended his title against all comers. (Wild cheers with a gang of song pluggers marching up and down the aisles to the tune of *Alexander's Ragtime Band*.)

In *Irving Berlin* we have a boy who not only has been a credit to the game but who also possesses all the necessary requirements to make a successful and popular champion.

(More cheers which *Irving* acknowledges by singing a song.)

I also take pleasure in introducing the challenger, *Gertrude Vanderbilt*, the highkicking champion of musical comedy whose marvelous footwork has placed her

At the Head

of her respective division.

(Much waving of handkerchiefs, with *Gertrude* bowing to numerous acquaintances at the ringside.)

As you all know, this contest is for the championship rights of *I'm Going To Do It If I Like It* and will be fought according to Music Pub-

ago I was tipped off that *Irving Berlin* was on the same boat, and figuring him to be a regular guy, I invited him to the gymnasium to watch me work out. While there I showed him a new wallops named 'I'm Going To Do It If I Like It,' which had been taught to me by *Carey Morgan*, and which once landed would prove a certain knockout."

Vanderbilt leads for jaw claiming

Best Selling Sheet Music

FOX TROTS—*Rosie Make It Rosie* for Me, Berlin; *Rose, Remick*.

WALTZES—*Beautiful Annabel Lee, Remick; Over the Hill, Shapiro-Bernstein*.

Berlin fouled by using her stuff. *Irving* counters with a few jabs such as, "You're all wrong. How do you get that way?" etc. Both were mixing it furiously at the bell. *Gertrude's* round.

Round Two. *Irving* starts with a rush, forcing *Gertrude* to a neutral corner and scoring with

Heavy Lefts and Rights

to body including, "I'm original and everything I write is original. I never copped a thing in my life." *Gertrude* swings heavy right to jaw with "Berlin is publishing *I'm Going To Do It If I Like It*, which is my number and I demand that he stop tampering with it." *Berlin's* round.

Round Three. *Berlin* peppers *Gertrude* with snappy jabs such as, "It's my number, I wrote it. I got the idea from the Avon Comedy Four."

Gertrude snaps a left to jaw with "I beg to differ. It is my number, I demand redress and redress I shall get." Both were battling furiously at the bell. Round even. After due consideration the judges agreed upon a draw which met with the hearty approval of the big crowd.

"Hey there."

Looking up I saw *Abe Olman* stretching his neck from the second story window of

A Boiler Factory

on 46th Street and Broadway. "Come up," screamed *Abe*. "I just blew in from the Windy City and my lungs are congested with a bunch of contagious information."

Galloping up a few flights of stairs we stumbled across *Abe* in the dark hallway who guided us into his palace of harmony. Throwing around cigars with the carelessness of one who did not buy them, and proudly exhibiting a nifty monogram on the sleeve of a startling silk shirt, *Abe* started.

"I'm here to represent the Forster Music Co. of Chicago and this building will be our New York home, and turning from Europe a short while I want you and the rest of the gang

to know that there will always be a welcome sign over the door. What do you think of *Ohio*?"

"Pretty good state before Prohibition," we replied.

"Prohibition nothing" yelled *Abe*. "I'm speaking of *Ohio*, the biggest song hit of the year, the one number that is sweeping the country with the speed of a high-powered vacuum cleaner, and take it from me she is sure cleaning up. Have another cigar, and look out or you'll knock that glass over with your elbow. Say, listen, we've got another one"

Up Our Sleeve

and believe me, she is a curly wolf. *Learning* is the youngster's name and boy, what noise that kid will make. *Sophie Tucker* is featuring the number and you know when *Sophie* handles it it must be there. Sorry you can't stay longer, but above all, don't forget the Forster Music Co. and, wait a minute, have another cigar."

Of course you remember *Hiawatha*. If you don't *Henry Watterson* does which accounted for him kidnapping *Neil Moret* and

Holding Him Captive

for twenty-four hours. You would like to hear the story? All right, listen. *Neil Moret* wrote *Hiawatha* and she replied with a golden shower which required an extra force of bookkeepers to handle *Neil's* royalties. For some reason *Neil* and *Hiawatha* had a falling out, which resulted in *Neil* vowing never to write another Indian number. His



CLARENCE MARKS

The other member of the firm of Stern and Marks, who in the short time they have been together, have supplied material for many leading vaudeville artists, including Eva Tanguay, William Rock and Trixie Friganza

friends appealed to him and begged him to forgive and forget but *Neil* remained obdurate.

One night *Henry Watterson* asked *Neil* to call at his office. Greeting him cordially *Watterson* said, "The office force have gone home and we are alone in this building. Tomorrow will be Sunday after which comes a holiday. You and I are going to remain in this office until you write an Indian song. Turn out another *Hiawatha* and you can make out your own check. If you refuse, we remain here until Tuesday morning. Twenty-four hours later, with the assistance of *Louis Weylyn, Cherry Cherokee*, a pretty little red-skin, was brought into the world. The family of *Watterson, Berlin* and *Snyder*

Have Taken Charge

of the newcomer and, according to reports, she will soon attain the popularity enjoyed by her sister *Hiawatha*.

Is That So!

Sidney Mitchell and *Seymour Simons* have added another branch to *Nora Bayes' "Family Tree"* by supplying her with a new number, *Remember the Rose*. This fragrant bit of melody is one of the features of the show and is being published by *Remick*.

Best Selling Records

COLUMBIA—Fox Trot, *Rose* (A-3352), *Paul Biess Trio*; Waltz, *Apple Blossom Time* (A-6177), *Prince's Orchestra*.

EDISON—Fox Trot, *Bright Eyes* (50726), *Orlando Orchestra*; Waltz, *Sleep Hollow* (50727), *Green Bros. Band*.

PATHE—Fox Trot, *Sweet Mama* (20499), *Sync Jazz Band*; Waltz, *Sweet Love* (20496), *Vernon Country Club Orchestra*.

VICTOR—Fox Trot, *Caresses* (35704), *Paul Whiteman*; Waltz, *Honolulu Eyes* (18721), *Paul Whiteman*.

Al Gumble, who is never too busy to say hello, and whose cheery manner and engaging personality have made him one of the most popular men in songland, has written a new number, *Guessing*. According to *Sidney Mitchell*, who is *Al's* chief partner in crime, *Guessing* has already got the wise birds wondering what it's all about.

Irving Caesar and *Jack Shilkret* are watching their new number, *Cuban Eyes*. Success is already seen.

Among the love letters received by *Elisabeth Brice* was a song written by *Jack Shilkret* entitled *Somebody Like You*. *Somebody* evidently appealed to *Miss Brice* because she is now using it in her production. Yes, *Remick* is publishing it.

Jack Mills, president of *Jack Mills, Inc.*, has left on a trip throughout the New England states, in the interest of the firm's catalogue, particularly the outstanding hits, *Masie, Sweet Mamma, I Lost My Heart To You* and *Strut Miss Lizzie*.

Page Johnny O'Connor!



LORENE STERLING

An attractive member of "The Sterlings" who are proving a vaudeville sensation with their "different" skating act

WE were always under the impression that step-dancing constituted one of the essentials of a vaudeville show.

Utilizing step-dancing as a subject for our page we naturally interrogated the peer of step dancers, *Barney Fagan*. He advised us it was a lost art similar to sharp-shooting, shadowgraphing and many of the other "arts" formerly popular in variety theatres.

With our stenographic pencil we listened to the following from a mutual friend, *Fagan*, to whom every dancer must give credit as being the greatest in his line:

"In these days of dancing when in its every form it is thought to be in the zenith of its excellence and popularity, profound surprise will be occasioned by the information that step dancing is a lost art."

The Term Dancer

commonly misapplied, veritably a misnomer, and that the dancers of today know as little of the theory of dancing as it is possible to imagine.

"The artisan in every field of endeavor can readily qualify, can explain the principle of his art, and convince his hearers that beyond a doubt he is practically versed on the subject. There are no artisan dancers in the same sense. Where execution obtains, theory is applicable and deficient in theory, the executor though clever is a fakir. Yet there are skillful fakirs who could become wonderful and practical dancers by applying serious thought to the fundamentalism of what they had accomplished.

"I advocate technical instructors on the ground that all sciences are technically taught.

I Maintain That

dancing is a science, decry the methods of alleged instructors whose rudimentary principle is absolutely superficial because technique is ignored. It will be said that step dancing was taken up for pleasure with no desire for theory. The same may be said of base ball, tennis, football, rowing, walking, running, boxing, and wrest-

Step Dancing is a Lost Art, Says Barney Fagan—The Old Days of Dancing—Bill Quade and a Penny Thrower

ling; all of these sports have attained chanical, though beautiful one, spot a standard of scientific perfection dancing idea of the Britisher & in that is nothing short of marvelous. In stead gave us the dashing, pictorial turesque, space covering movements of which, Carroll & Queen, Sheridan & Mack, 'Tim' Murman and 'Stevie' Rogers were truly fascinating exponents.

"We frequently hear of 'the natural born dancer,' the being is mythical, the figure of speech was uttered as

An Extreme Compliment

for seeming proficiency and doubtless emanated from one who knew nothing of dancing. There are geniuses who learn by earnest observation, and develop rapidly through tireless application, but the fact remains that they were keen observers, and observing is one form of being taught. There are instrumentalists who play 'by ear.' The dancer dances by ear.

"There have been many so-called 'self taught dancers,' the diligent, that noted, acquired and developed amazingly, I think it opportune to declare that if one can teach one's self to dance, one can teach one's self how one taught one's self to dance.

"Step dancing, as known to the American, originated with the Irish, is really an Irish creation, and dates from the early centuries.

"Every form of Irish dancing is step dance, and though

In Olden Times

commonly done in barefeet, the distinction of roll and shuffle was the proud aim of the dancer. England is the home of clog step dancing.

"British experts introduced it in America. 'Fred' Wilson was a pioneer in the early thirties, although sea faring men have been credited with its presentation prior. Dick Sands, England's best at the time, was subsequent to Wilson, but the American, prone to advancement and originality, revolutionized the me-

chanical, though beautiful one, spot a standard of scientific perfection dancing idea of the Britisher & in that is nothing short of marvelous. In stead gave us the dashing, pictorial turesque, space covering movements of which, Carroll & Queen, Sheridan & Mack, 'Tim' Murman and 'Stevie' Rogers were truly fascinating exponents.

"When Americans appeared upon the scene, slowly but surely conservatism waned. Two of my pupils, Walsh and King, also instructed by 'Ted' Daily of Boston, went to London in 1875, and became popular. From the date of their advent in 'The Halls' native dancers

Took Notice

and eventually all but discarded their time honored custom.

"Championship contests were very frequent in London and the Provinces in bygone years as the numerous aspirants showed a willingness to compete for the title and its coveted emblem. The judges, practical, and absolutely unbiased took positions under the stage, and in writing recorded the tap and roll imperfections of each contender, also the very important feature of perfect time observance.

"A summing up at the conclusion of the contest which often continued for weeks, and the trophy went to him who was accredited with the least number of defects. Style, time and execution were the deciding features, and the referee, an adept, positioned on the stage rendered the final decision. This was dancing and judging technically.

"There is a

Diversity of Opinion

prevailing among dancers as to the definition of 'step' as applied in step dancing. One, highly considered, recently, in an endeavor to ex-

plain declared that 'one movement with the foot was a "step." That is true when applied to the Indian, Maori, Zulu, and Asiatic, and frequently to ballet dancing where one foot action continued through a strain of music constitutes a step.

"But a step in step dancing as handed down to the American by our prototypes, diversified in its formation means, a combination of units adjusted to a number of bars of music, and figured as one step.

"That step dancing is a lost art must be admitted, there is little left of the craft of my early years. I fear the brotherhood of terpsichorean devotees will dub me an extremist. To be so considered because of my progressive idea will be gratifying, and I accept the verdict firm in the conviction that experience of more than fifty years in dancing, instructing, producing, creating and close study entitles me to the expression of my belief."

Here is

A Funny Story

Bill Quade tells about a gallery cake-eater whom he caught decorating the stage with pennies one afternoon. *Bill* dragged the philanthropic egg down to his office and sent word back



MURIEL HUDSON

The feminine member of Hudson and Jones who are appearing with great success in vaudeville in a pleasing little skit called "The Moth and the Flame."

to the artist to come around as soon as he had washed up.

As is always the case the mutt was as yellow as butter and begged *Bill* to let him go, and *Bill* with visions of a ringside seat took off his coat and waited for the opening gong. After a wait of almost an hour the performer appeared.

"Well," said *Bill*, "here's this big bum who was trying to break up your act by throwing pennies."

The performer

Looked at the Fellow

who was hunched up in a corner with his legs shaking faster than a busy pair of dice. Walking over to him he said, "I won't strike you, but I wish to say that you are vile, vulgar and uncouth, and should you cross my path again I shall use more forceful methods."

After recovering from the shock *Bill* tossed a coin to see which one he would take a wallop at.

20 YEARS AGO TODAY 5 YEARS AGO TODAY

William A. Brady Revives "Uncle Tom's Cabin" with Cast Including Wilton Lackaye, Theodore Roberts, Odell Williams, William Harcourt, Georgie Olp, Annie Yeamans and Maude Raymond.

"To Have and to Hold" Is Produced at the Knickerbocker with Cast Including Robert Loraine, S. Miller Kent, Holbrook Blinn, Dore Davidson, Cecil de Mille, Isabel Irving, Lottie Alter, John Findlay and Wallace Erskine.

Martin Harvey Produces "A Cigarette Maker's Romance" at the Court Theatre, London.

Sadie Martinot, Supported by Olga Nethersole's company, Starts a Tour in "Sapho."

Actors' Equity Association Is Announced as Considering Unionizing.

Charles Frohman and David Belasco Present "The Heart of Wetona" with Cast Including Lenore Ulric, William Courtleigh, John Miltern and Lowell Sherman.

"The Road to Mandalay" Is Produced at the Park Theatre with Cast Headed by Herbert Corthell.

Otis Skinner Announced as About to Appear in Screen Version of "Kismet."

Mary Fuller Appears as Star in "The Strength of the Weak," a Bluebird Photoplay.

Metro Presents Olga Petrova in "The Soul Market."

The New Plays

"NICE PEOPLE"

Francine Larrimore Opens
New Klaw Theatre

Comedy in 3 Acts, by Rachel Crothers. Staged by Rachel Crothers. Gowns by Lucile, Henri Bendel, Milgrin and Nardi. Hats by Peggy Hoyt. Produced by Sam H. Harris at the Klaw Theatre, March 2. Hallie Livingston....Talullah Bankhead Eileen Baxter-Jones....Edwin Hensley Trevor Leeds....Katherine Cornell Theodore Gloucester....Francine Larrimore Oliver Comstock....Guy Milham Scottie Wilbur....Hugh Huntley Margaret Rainford....Merle Maddren Hubert Gloucester....Frederick Perry (By arrangement with L. Lawrence Weber) Billy Wade....Robert Ames Mr. Heyler....Frederick Maynard

"Nice People" which opened the new Klaw Theatre is a success. A success of great proportions.

And now let me tell you how disappointing a dramatist Rachel Crothers is.

She is disappointing because of her invariably writing an almost great play. Miss Crothers began by showing us a lot of young people. Smart young people. They drink, smoke, stay out all night and are as near immoral as they can be without getting scorched. One of the crowd is a young girl. Her aunt tells her father and the father calls a halt. The girl runs off for two days. Is caught in a storm and can't get home. A boy has been with her. A scandal and all that. She'll fight. So far so good. And now enters the boy of the people who was there all night. Who will save her. And does. For himself. The regeneration is via a farm and chickens and the sunshine. As it was in the beginning of this

type of regeneration 'tis now and ever shall be.

It's a success and perhaps it will give Miss Crothers time to write the failure that we want.

And as to that success *Francine Larrimore* is in no small measure the cause. I thought her work last season in "Scandal" superb. She acted no mere giggling flapper. It was full of understanding. A woman. In "Nice People" there is a slight resemblance. But only slight. Here she is younger. But there seems to be more to do. More varying emotions. And they are rarely theatrical.

Robert Ames after many parts comes to Broadway in a success and in a part which establishes him. *Talullah Bankhead* in the role of the "cat" adds another hit to her list. There are few of the younger actresses who are as sure of themselves as is *Miss Bankhead*—on stage. *Frederick Perry* is the father. And while it is one of those parts which may seem small in point of length it is telling and made important by his work. *Guy Milham* is corking as the sentimental friend, *Hugh Huntley*, a man and selfish. *Frederick Maynard* does a bit well. S. JAY KAUFMAN.

BROADWAY TIME TABLE—Week of Mar. 14th

Play	Principal Players	What It Is	Opened	Theater	Location	Time	Est. Week's Sales
Alors The Bad Man	Alice Delois	Oriental extravaganza	Nov. 8	Central	Bway & 47th	8.30—W. & S. 2.30	\$12,000
The Bar	Holbrook Blinn	Comedy of Mexican outlaw	Aug. 30	Comedy	West 41st	8.30—Th. & S. 2.30	Capacity
Blue Eyes	Ella Elder, May Volpe, Harrison Hunter	Thrilling mystery melodrama	Aug. 23	Mornoco	West 45th	8.30—W. & S. 2.30	Capacity
The Broken Wing	Lou Fiede, Molly King, Delois Alida	Ordinary musical comedy	Feb. 21	Casino	Bway & 30th	8.30—W. & S. 2.30	\$15,000
The Champion	Tom Plummer, Alphonse Ethier	Comedy drama of Mexican life	Nov. 29	42nd Street	West 45th	8.30—W. & S. 2.30	\$12,300
The Choir Rehearsal	Grant Mitchell	Comedy of practical	Jan. 3	Longacre	West 45th	8.30—W. & S. 2.30	\$13,500
Corseted	Sally Fisher, Sidney Blackmer	Four one-act plays	Feb. 25	Punch & Judy	West 45th	2.30—M. T. W. & Th.	
Cradle Song	Madge Kennedy	Crook melodrama	Dec. 28	Actor	Bway 45th	8.30—W. & S. 2.30	\$14,800
Dear Me	Augustine Duncan, Louise Randolph	Beautiful Spanish play	Feb. 26	Times Square	West 42d	2.30—M. T. W. & F.	
Debutantes	Hale Hamilton, Grace LaRue	Sentimental Comedy	Jan. 17	Republie	West 42d	8.30—W. & S. 2.30	\$11,900
Different	Lionel Atwill	Pictorial play of actor's life	Dec. 23	Belasco	West 44th	8.15—W. & S. 2.15	Capacity
The Emperor Jones	Mary Blair	Eugene O'Neill Play	Jan. 31	Princess	West 30th	8.45—W. & S. 2.20	36,900
Beter Madame	Charles L. Gilpin	Study of fear	Dec. 27	Princess	West 30th	8.30—W. & S. 2.30	Capacity
The First Year	Gilda Varese, Norman Trevor	Comedy of opera star	Aug. 16	Fulton	West 46th	8.30—W. & S. 2.30	Capacity
The Gold Diggers	Frank Craven	Comedy of small town life	Oct. 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
Good Times	Ina Claire, Bruce McRae	Comedy of chorus girls	Sept. 30 '19	Lyceum	West 45th	8.30—W. & S. 2.30	Capacity
The Green Goddess	Marceline, Belle Story	Big spats	Aug. 9	Hippodrome	6th & 42d	8.15—Daily 2.15	\$60,000
Her Family Tree	George Arliss	Thrilling melodrama	Jan. 18	Booth	West 45th	8.30—W. & S. 2.30	Capacity
Irene	Nora Bayes	Average musical comedy	Dec. 27	Shubert	West 44th	8.15—W. & S. 2.15	\$13,400
Ladies' Night	Adelisse Patti Harrold	Alarming musical comedy	Nov. 15 '19	Vanderbilt	West 42d	8.30—W. & S. 2.30	Capacity
Lady Billy	John Cumberland, Charles Ruggles	Turkish bath farce	Aug. 9	Eltinge	West 42d	8.45—W. & S. 2.30	Capacity
Little Old New York	Mita	Conventional musical comedy	Dec. 14	Liberty	West 42d	8.15—W. & S. 2.15	\$15,000
Love Birds	Frank Bacon	Delightful character comedy	Aug. 20 '18	Gaely	Bway & 45th	8.30—W. & S. 2.30	Capacity
Mary	Genevieve Tobin, Ernest Glendinning	Comedy of early New York	Sept. 8	Plymouth	West 45th	8.30—W. & S. 2.30	Capacity
Mary Rose	Pat Rooney, Marion Bent	To be reviewed	Mar. 14	Apollo	West 42d	8.30—W. & S. 2.30	\$12,700
Meaneest Men in World	Jack McGowan, Janet Velle	Brisk and tuneful musical pic	Oct. 18	Knickerbocker	Bway & 28th	8.30—W. & S. 2.30	Capacity
Miss Lulu Bett	Ruth Chatterton	Eros Burlesque fantasy	Dec. 22	Empire	Bway & 40th	8.15—W. & S. 2.15	\$10,200
Mr. Plum Passes By	Carroll McComas	Comedy of a failure	Oct. 12	Hudson	West 44th	8.30—W. & S. 2.30	Capacity
Nice People	Laura Hope Crews, Dudley Digges	Zona Gale's much staged	Dec. 27	Belmont	West 45th	8.30—Th. & S. 2.30	\$8,200
The New Morality	Francine Larrimore	Charming English comedy	Feb. 28	Carrie	West 35th	8.15—Th. & S. 2.15	Capacity
The Night Watch	Grace George	Review in this issue	Mar. 2	Klav	West 45th	8.30—W. & S. 2.30	Capacity
Passing Show of 1921	Rob. Warwick, Jeanne Eagels, M. Arbuckle	Society drama	Jan. 20	Century	West 45th	2.30—M. T. Th. & F.	\$21,000
Peg o' My Heart	Howard Birn, Marie Dressler	Spectacular melodrama	Dec. 29	Winter Garden	Bway & 50th	8.15—W. & S. 2.15	\$18,500
The Right Girl	Lauriette Taylor	Bright and colorful review	Mar. 14	Cort	West 42d	8.30—Th. & S. 2.30	\$20,000
Rollo's Wild Oat	Carolyn Thomson	Review of famous comedy	Feb. 14	Times Square	West 42d	8.30—W. & S. 2.30	14,400
Romance	Roland Young, Lotus Robb	To be reviewed	Nov. 23	Punch & Judy	West 45th	8.30—W. & S. 2.30	\$11,400
The Bass Girl	Doris Keane	Whimsy of ambitious youth	Feb. 28	Playhouse	West 48th	8.30—W. & S. 2.30	\$16,300
Folly	Lydia Lopokova, Charles Purcell	Popular revue	Feb. 11	Ambassador	West 45th	8.30—W. & S. 2.30	Capacity
Jameson and Delilah	Marilyn Miller, Leon Errol	Conventional musical comedy	Dec. 21	New Amsterdam	West 45d	8.30—W. & S. 2.30	\$9,200
The Skin Game	Ben Ami, Pauline Lord	Tragedy of the theatre	Nov. 17	30th St.	West 30th	8.30—W. & S. 2.30	\$6,750
Smooth as Silk	Herbert Lomax, Jane Grey	Drama of class conflict	Oct. 20	Bijou	West 45th	8.30—W. & S. 2.30	Capacity
Spanish Love	Willard Mack	Crook melodrama	Aug. 17	Lexington	Lexington & 51st	8.30—W. & S. 2.30	\$11,300
Survival of the Fittest	W. H. Powell, James Rennie	Drama of love and hate	Sept. 29	Billot	West 39th	8.30—W. & S. 2.30	\$11,300
The Tavern	Montague Love, Laura Nelson Hall	To be reviewed	Mar. 14	Greenwich Vil.	Sheridan Sq.	8.30—W. & S. 2.30	\$12,850
Three Live Ghosts	Arnold Daly	Burlesque of melodrama	Sept. 29	Cohan	Bway & 43d	8.30—W. & S. 2.30	\$9,000
Tip Top	Chas. McNaughton, Ruby Hallier	Comedy of returned soldiers	Oct. 5	Nora Bayes	West 44th	8.30—W. & S. 2.30	Capacity
Tyranny of Love	Fred Stone	Circus musical show	Mar. 1	Globe	Bway & 46th	8.30—W. & S. 2.30	Capacity
Vaudville	Estelle Winwood, Cyril Keightley	French sex play	Mar. 1	Bijou	West 45th	2.30—M. T. Th. & F.	
Wake Up, Jonathan	B. F. Keith Features	Weekly change of bill	Jan. 17	Palace	Bway & 47th	8.00—Daily 2.00	
Welcome Stranger	Mrs. Flair	Comedy of marriage	Sept. 13	Henry Miller's	West 43d	8.30—Th. & S. 2.30	\$10,400
The White Villa	George Gandy, Edmund Ross	Jewish character comedy	Feb. 14	Sam H. Harris	West 42d	8.15—W. & S. 2.15	\$16,500
The Woman of Bronze	Lucille Watson, Edward Ellis	Drama of middle age	Sept. 7	Eltinge	West 42d	2.30—M. T. Th. & F.	
	Margaret Anglin	Emotional domestic drama		Frances	West 42d	8.30—W. & S. 2.30	\$11,300

Clarence Nordstrom, William Moran, Jack Strause, Clarence Harvey, Albert Wiser, Arthur Boylan, Lew Edwards, Frank Orth, Eddie Hickey, Paul O'Neill, Mae West, Marguerite Farrell, Beth Stanley, Vera Roehm, Rose Boylan, Marcia Moore, and a surrounding of one hundred Century Promenade beauties.

WARDE

"THE MAN WITHIN"

Fine Performance at Jewish Art Theatre

To its long list of productions this season, the Jewish Art Theatre has added a new one—"The Man Within," by A. S. Shomer.

Into this character drama the author has injected a number of elements of tested appeal. It is a story of crook reformation with its questions of sub-conscious character, environment and psycho-analysis with the better nature of the crook finally asserting itself in the last act, thereby vindicating the millionaire philanthropist's confidence in him and incidentally winning a \$10,000 wager for him.

"The Man Within" may not be quite up to the literary calibre expected of this organization but the Jewish Art Theatre has unmistakably redeemed any usualness that may be charged against the play by a performance so unusual that the audience was carried away by an overwhelming enthusiasm that turned

(Continued on page 465)



DRAMATIC MIRROR

BEBE DANIELS

One of Realart's charming young stars whose latest picture, "She Couldn't Help It," has just been released and is declared to be the star's very best to date.

At the Big Vaudeville Houses

MANY HEADLINERS ON PALACE BILL Chic Sale, Gus Edwards and Toto Score

The Monday afternoon performance at the Palace Theatre was conspicuous for at least one very noticeable feature, i. e., the smallest attendance for a Monday matinee of the current season.

Following the usual abbreviated views on the screen, the regular show began with *Johannes Josephson* and his original Icelandic "Gilma" Company.

Parish and Peru, returning to this country after a short jaunt to England, held the second spot. The *Parish-Peru* specialty is a genuine variety act, couple alternating their activities with cycling, singing, acrobatic and comedy. The speed exhibited by this couple is astonishing.

Nati Bilbainito, the Spanish danseuse, accompanied by *Senor Matute*, is making her American debut here this week. Her act is reviewed elsewhere in this issue.

Sylvia Clark has a rather original routine of numbers built around a good set of themes, the routine acent the cabaret at home being especially good. The Russian travesty utilized to close her act insured her a safe hit.

"A Trip to Hitland" closed the first section of the show, the cast comprising ten well known popular song writers, the outfit alternating in rendering their own compositions. *Leon Flatow* at a piano guides the comedy and cornered a number of good healthy laughs.

Bronson and Baldwin have a new act by *Jack Lai*, also reviewed elsewhere.

Charles (Chic) Sale with his Sunday School entertainment in which he characterizes a number of small town types is always a welcome addition to any big time vaudeville program and the Palace engagement proved no exception:

Gus Edwards' Annual Revue, with *Edwards* himself, came down in the following position. This attraction is well known across the country to vaudeville patrons and needs little introduction to New Yorkers.

Toto, the well known clown, closed the show, the house remaining to almost a single auditor to see him work.

O'Connor.

EXCELLENT BILL AT THE RIVERSIDE

Julius Tannen, Pearl Regay and Others Please

This week's selection of acts at the Riverside Theatre is first rate, and business Tuesday afternoon was a trifle above the average as a result.

The honors of the day were kidnapped by *Julius Tannen*, the inimitable monologist, one of the few we can safely recommend for originality and progressiveness, not to add for style of delivery. *Tannen's* routine is better than ever.

Pearl Regay, who was recently reviewed at the Palace, supported by *Roy Sheldon* and accompanied in her dances by a jazz orchestra, added to

Chic Sale Appears at the Palace and Colonial—Julius Tannen at Riverside— Nat Nazarro, Jr. at Royal—Alhambra Has Van and Corbett

her vocal repertoire *Caresses* and *In Old Manila*, the latter a decidedly pretty piece. But the dancing is what gathered the best returns for *Miss Regay* and she scored one of the program's hits.

Homer Mason and *Marguerite Keeler* have a nifty skit in "Oh," a farce affair from the pen of *Porter Emerson Brown*. This piece is made to order for this popular combination and *Keeler* brings out the humor in bunches.

Dillon and Parker, who jumped into prominence as one of the features of "Broadway Brevities," show wonderful improvement in their style of delivery and arrangement of their specialty. They both make an admirable appearance, and the Riverside patrons gave them a hearty reception.

Lew Hilton and *Ned Norton*, the latter doing "straight" for *Hilton's* Hebrew character, have a good comedy specialty. *Norton's* appearance being particularly striking.

Frank Mullane is one of vaudeville's best songsters and he too was a popular selection at the house. *Mullane* has been playing around for years and knows how to register his points. In the opening spot came *Howard's Animals*, one of the best of the silent acts appearing around the variety theatres. O'Connor.

COMEDY BILL AT THE COLONIAL

Chic Sale's Character Skits Are a Riot

Every so often a comedy week swings around at the Colonial and there is great rejoicing among those present. Monday night the promise of *Chic Sale* and *Charlie Chaplin* on the same bill packed the house with laugh lovers. Nor were they disappointed—for the fun lasted until quarter of twelve.

Rekoma, the Gentleman Equilibrist, opened the program with balancing feats that were clever and quite unusual. *Wilbur Sweatman* and two assisting jazzers played several lively selections including *Margie*, and the inevitable *Japanese Sandman*.

Billy Frawley and *Edna Louise* in *Jack Lai's* "Seven A. M." revealed the interesting fact that the life of a night clerk is not so bad—and yet not so good. They sang *My Mammy* effectively.

Chic Sale was the usual riot with his Sunday School entertainment with steam. The audience went into hysterics over the old man who played the "tubby," and the youth who recited.

Virginia Pearson and *Sheldon Lewis* (themselves) played *Mr. Lewis'* little melodramatic sketch "The Second Chance" so well that *Miss Pearson* obliged with a little speech.

Jack Inglis, "A Fool There Is," acted his part to perfection, and his stunt with the hats was good for hearty laughs.

Ralph Riggs and *Katherine Witchie* presented five delightful dance Idylls and added a touch of grace and beauty that proved a graceful contrast to the continuous comedy. *Mack Ponch*, a fine violinist, led the orchestra and played several excellent solos. The act is attractively staged.

Lew (Shinky) Hilton and *Ned Norton* carried on the comedy element to further heights. Conn.

ENTERTAINING SHOW AT THE ROYAL

Nat Nazarro, Jr., Proves a Big Hit

Nat Nazarro, Jr., is campaigning in the Bronx this week, and from the reception accorded him Monday afternoon he should be unanimously elected as vaudeville's greatest find. *Nat*, with his irresistible personality, immaculate appearance and seemingly impossible dance steps, proved a riot from the time of his entrance until the close of his somewhat lengthy turn. With the assistance of *Viola May*, who danced with her usual ease and grace, a highly interesting jazz band and a chap who works from a box, *Nat* finished to deafening applause.

Raymond Wilbert opened with a hoop rolling turn, meanwhile keeping up a constant chatter pertaining to applause, which proved more detrimental than beneficial.

Lloyd and Good, blackface comedians, sang, danced and talked their way into popularity, their rendition of "There'll Come a Time" going over to big results. *Mabel Burke*, assisted by *Helen Bell Rush*, was well

Vaudettes—V



VIOLA MAY

Talented little dancer who is a feature of Nat Nazarro, Jr.'s act

received, three of her numbers, *Autumn Leaves*, *My Isle of Golden Dreams* and *Killarney*, being responsible for a dandy hand. *Demarest* and *Collette* scored their usual triumph with *Demarest's* comedy keeping the house in a merry mood.

Brown and *O'Donnell* followed in intermission, their surefire gags coupled with *O'Donnell's* nut comedy, putting them over to a substantial hit.

Yvette Ruget, the miniature prima donna, was warmly received, her carefully arranged program meeting with hearty approval. *Mammy, You Don't Know What You're Missing* and *Swanee River* were offered, after which *Miss Ruget* introduced *Johnny Dooley*.

Bussell and *Parker* proved their ability by handling a difficult spot with the ease of finished performers. They scored heavily at this house. *Percy Athos* and company in a novel roller skating act closed the bill.

GILLESPIE.

ALHAMBRA HAS GOOD BILL

Van and Corbett and Emma Haig Headline

Billy B. Van and *James J. Corbett* are heading an interesting bill this week which thoroughly pleased a packed house Monday evening. The *Four Ortons* in a comedy wire act gave the show a good start, being followed by *Ryan and Bronson*, a syncopating team of tunesters, who offered *Michigan, It's All Over Now, Sweet Hortense* and *Scandinavia*.

Schicht's Marionettes, a turn consisting of many novelties, proved both amusing and interesting as did *Pressler and Klaiss*, a live-wire couple whose songs and bright comedy almost stopped the show. *Grieving For You*, sung by *Miss Klaiss* earned well merited applause with *Pressler's* grotesque appearance and ridiculous antics almost putting the house in hysterics.

Wood and Wyde, in "All Right Eddie," lived up to its billing of a hokumatical disconnected travesty. The act is in four scenes and contains laughs galore, the situations proving ridiculously funny.

Miller and Lyles, a capable pair of blackface comics, had the house laughing at their funny remarks concerning *Forty Below*. Their business with the thermometer was very funny and their burlesque boxing dance took them off to a noisy hand.

Emma Haig, presenting a series of superbly staged dances, proved as fascinating as ever. *Miss Haig* is indeed an artist of rare ability whose work from an artistic point of view leaves nothing to be desired. She is ably assisted by *Richard W. Keene*, a clean cut young chap, whose clever dancing earned well merited applause.

Billy B. Van and *James J. Corbett* in "The Eighteenth Amendment" were given a royal reception. *Jim*, whose youthful appearance would do credit to some of our dashing juveniles, proved an excellent foil for *Van's* comedy which kept the house in a continuous state of laughter.

GILLESPIE.

NEW ACTS

Nati Bilbainita Makes Debut at the Palace

Nati Bilbainita is programmed as a famous Spanish danseuse, the explanatory type carrying no record of her history other than that she is accompanied by *Señor Matute*. She is of the usual attractive Spanish type and garbed in the typical costume of her country she cavorts around the stage to the clattering of castanets, offering a repertoire of typical Spanish dances. In the third spot at the Palace, Monday afternoon, she impressed the gathering, but her returns fell far below those registered by the other recent foreign invaders at this house. The Palace patrons have 'seen the *Casinos* and others of this species of vaudeville act and while they were wont to greet the newcomer in friendly fashion, the act just passed by. Of course, one must consider the nervousness attending a debut performance in this country for anyone, especially when given at America's greatest variety playhouse and perhaps after becoming more acclimated to American vaudeville audiences *Miss Bilbainita* from Spain may show up much better.

O'CONNOR

Daly, Mac and Daly, Fancy Comedy Skaters

Daly, Mac and Daly, offer a comedy skating turn that is very entertaining. The trio have a novelty opening, making their entrance through a large box, which displays an enormous skate, with illuminated wheels. The comedian of the trio, doing comedy acrobatic falls, on skates, received quite a reception for his many "stunts." The straight member, scored with various fancy figure skating, and showed marked ability. Some of his stunts assisted by the female member of the act, also scored. For their finish they whirl around at a swift pace on one leg, which they do exceptionally well. *Daly, Mac and Daly* have an excellent skating novelty.

ROSE

Rose and Moon Offer Mediocre Act

Rose and Moon, in their new presentation, offer a mediocre piano act with a series of songs and dances. The opening effect of the pair sticking their heads through an opening in the drop and singing an announcement lacked interest and made it hard for the pair to get started right. Both *Rose and Moon* are excellent dancers but the song material they had was a handicap and their articulation made it hard to understand their singing.

KELLEY

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Bronson and Baldwin Offer Another Vaudeville Novelty

Percy Bronson and *Winnie Baldwin*, both familiar faces to vaudeville patrons in the east, have in their present skit, "Visions of 1971," a corking comedy vehicle written for them by *Jack Loit* with the lyrics and music by *Harry Williams* and *Neil Moret*. The theme is somewhat new for it deals with the possibilities of how far the fair sex will attain power in the next fifty years, bringing in humorous situations through the couple referring to the styles, fashions and habits of the present day. *Bronson* nurses a bottle of "hootch" that he had guarded from seizure while *Miss Baldwin* brought out laugh after laugh showing costumes worn by her actress grandmother. The lines are exceptionally well written, as only *Loit* can write them for vaudeville and the couple should find little trouble in keeping continually busy. They scored solidly at the Palace.

O'CONNOR

Richard Keane in Character Studies

Richard Keane, is new to the east, offering character impersonations, that should make him stand out, as vaudeville's funniest dramatic actor. His character types, of *Shylock*, *Peter the Miser*, and *John Barrymore* as *Jekyll* and *Hyde*, are most original. Making his first appearance as *Shylock*, *Keane* in this character presents the most picturesque *Shylock*, that has ever been seen by the writer. His personality and tone of voice should be of great value to him in his work. *Keane* is assisted by *Herbert Jolley*, who relates a "memory" story, which enables *Keane* to bring out his character studies. *Keane* could easily be in a class of his own on the legitimate stage, and should find it safe sailing in the best of vaudeville.

ROSE

Four Marx Brothers in New Act

In their new comedy "On the Mezzanine Floor" the *Four Marx Brothers* have an act which keeps the audience in a hilarious state from start to finish. The company has in it a group of pretty girls which would do credit to *Flo Ziegfeld's* selection. The introduction is clever. A booking office in which the *Four Marx Brothers* apply for jobs as actors results in the manager of the booking office signing them up. The curtain rises, showing an elaborate set of a hotel lobby. Fun follows fast and furious, two of the boys causing much merriment with their burlesqued piano solos. At present the turn is a trifle too long. With a little cutting it should surpass any of their previous efforts.

KELLEY

Samoya Adds New Stunts

Samoya has added some new stunts to his act which will bring him to the front as one of the best aerial wonders. Changing his position entirely while at the end of a swing and above the heads of the audience gets a gasp and then a big hand from everybody. Several times during his act he receives great applause.

KELLEY

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Marge	Willie Swanson
My Mammy	Fresley & Louis
Scandinavia	Ryan & Brown
My Isle of Golden Dreams	Michel Banks

CHICAGO—MAJESTIC

Joseph Howard Revue Is Headline Attraction

The Majestic offers Chicago a superb bill this week. *Garcinetti Brothers*, with their clever little dog, present some superior tricks with bats and a big ball, and the *Le Grohs* fill second place ably with some breath taking acrobatics.

J. Rosamond Johnson and his tuneful supporters come next, and their delightful melodies stopped the show. All sing ballads in a manner calculated to bring lumps into one's throat and too their jazz makes it almost impossible for dance lovers to remain calmly seated.

Tom Patricola, formerly of *Patricola and Myers*, following, offers an exhilarating demonstration of eccentric foolery and won richly merited applause. His accomplice, *Irene Delroy*, lent telling aid, chiefly through the medium of two neat and expressive legs.

Victor Moore's well known riot, "Change Your Act or Back to the Woods," won its usual modicum of hearty applause and *Leo Beers*, well groomed and handsome as ever, performed with his customary grace with the piano and his own smooth voice.

Joe Howard's act, the headliner of the bill, is a new edition of "Chin Toy," with a sufficiency of colorful scenery, comely young women and a generous seasoning of *Mr. Howard's* songs, old and new.

Herbert Clifton followed with his excellent female impersonations, to which his rich costumes and fine voice lent ample credence.

Kokin and Galetti closed, and incidentally they played to the largest audience a closing act has seen for many a moon.

SELZEN

AT THE CHICAGO STATE-LAKE

Lillian Shaw Is Enormously Popular

Lillian Shaw, headlining at the State-Lake this week, not only had her name in the lights, but lived up to her billing. She did her familiar character singing feats and had a few clever jokes that enlivened the proceedings quite a good deal. She is a Chicago favorite.

Mme. Nadje opened the program with a song, but her real forte was in acrobatic work.

Cloudius and Scarlet with a banjo act and songs, did very well. They went over snappily in the new stuff and closed in a more sedate way with songs of the vintage of the '60s.

The "Petit Cabaret," a puppet act, was very amusing. The marionettes go through a cabaret performance of all sorts and kinds and are admirably handled.

L. Wolfe Gilbert, songwriter, sang his own songs and the audience seemed to like them. He is billed as "Songland's Greatest Songbird."

Vaudevillians—V



CHIC SALE
Whose character sketches are among the funniest things in the theatre today

He has the assistance of *Fritzi Layton*, a good singer, who helps him make his turn a hit.

Henry B. Toomer does stunts as an auctioneer trying to sell the ocean and a few other things. He also dictates to a deaf stenographer who turns out to be a detective. He is an amusing fellow and went well. The young woman in the cast does her part well.

Ben Beyer, dusky bike comedian, closed the show with some very funny riding.

JIMALONE

CHICAGO—PALACE

Henry Santrey and Margaret Young Score

There is singing and dancing galore at the Palace this week with not a dull moment in the layout of the entire program.

Dyer and Coyne started the festivities with a comedy acrobatic offering which proved far above the average opener. *Mason and Cole* in "Just for a Kiss" went over nicely with their songs and dances. *Byron and Haig*, a diminutive couple, pleased with their lively chatter and various props including toy pianos.

Dooley and Story followed with a live wire turn which almost stopped the show. *Dooley* with his songs, dances and imitations kept the house on edge with *Miss Story* as a chic assistant proving a valuable asset.

Snow and Columbus, assisted by *Edith Clasper*, in a series of dances in which the boys stand out with their great eccentric stepping. *Miss Clasper's* toe dance was well received. *Harry and Anna Seymour* went over to their usual hit with *Anna* being responsible for most all of the fun and a liberal portion of melody.

Henry Santry and his Society Jazz Band proved a knockout. *Santry* sang *Home Again Blues* and various other numbers much to the delight of everybody. It is about the best musical act seen at the Palace this season and created a small-sized riot.

Margaret Young pleased with her array of Blues numbers, chalking up a big hit.

Mme. Doree was greatly handicapped owing to the bad spot. It is a real good offering and should be further up on the hill.

CARR

(Bills continued on page 468)



ALICE BRADY

(At the left) the chic Miss Brady, who has won a name for being exquisitely dressed in all her work on both the stage and in Realart pictures, appeared as the Evening Star of the Silk Pageant at the International Silk Exposition recently in this gorgeous dinner gown of black Pussy Willow Meteor designed by Harry Collins. The heavily beaded panel down the front is a decidedly unusual feature and one which gives the gown a note of richness and distinction.



BARBARA DEANE

(At the right) Unusual charm is found in this simple gown designed in brown Moon-Glo Crepe with Chermille balls and soft girdle clasped with an old gold buckle. The bag is of Sym-Fo-Ni Brocade and can be found in the smartest shops. The dress was designed by the Gordok Dress Company. It is very becoming indeed to Miss Deane, who demonstrates nightly how well she can wear clothes in "Sally," the musical comedy success in which she is now appearing at the New Amsterdam Theatre.



Below are a pair of very chic black satin, one strap, French heeled slippers from the Henning Boot Shop worn by Betty Williams of the Greenwich Follies.

Photo by Apeda

JANET VELIE

In the second act of "Mary," the delightful musical comedy which George M. Cohan's Comedians are playing at the Knickerbocker Theatre, Miss Velie wears the attractive little gown pictured above. It is of coral moon glo crepe and its lines are graceful and youthful, admirably suited to Miss Velie's type of beauty. A jaunty little hat and white hose with black slippers complete an altogether satisfactory costume.



This vision of small town loveliness is none other than the chic Miss Prevost who has adorned so many Mack Sennett comedies with her comeliness

Marie

Below we have Miss Prevost as she appears in the highways and byways. Even furs from ankles to chin can't disguise her pulchritude



George O'Hara, also of the Mack Sennett forces, is sad. No wonder. Miss Prevost is saying goodbye

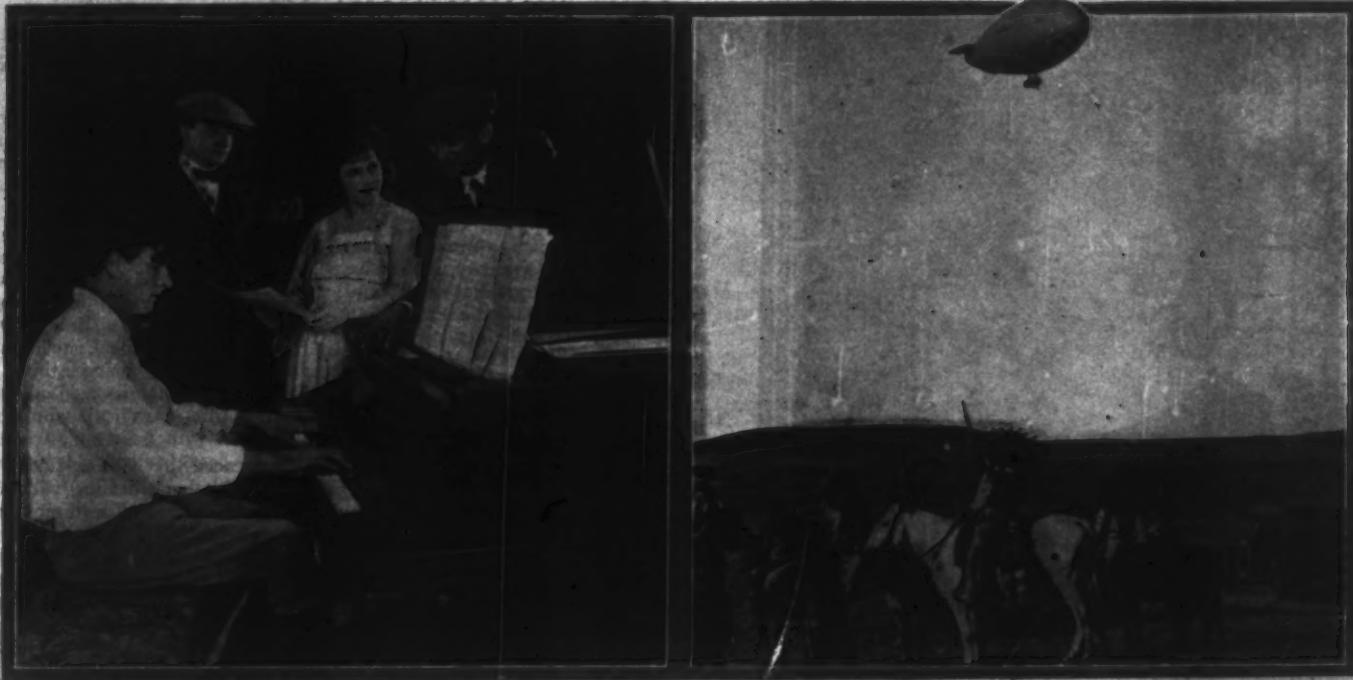


And here she is garbed like Salome or Scheherazade or some other oriental queen. Strange how far superior Mack Sennett's ideas of royalty are

Prevost

Talk about being lionized! No social lion ever was as fortunate as this ordinary beast of the jungle. Honestly, is it fair?





Milton Sills and Ora Carew, who have important roles in "The Little Fool," indulge in a little music at the Metro studio for the entertainment of Arthur Somers Roche and Philip Rosen who is directing the picture.

The automobile and the blimp may suit pale faces but the Indian sticks to his pony. The airship is Marshall Neilan's and is here ascending to photograph a skirmish scene for Mr. Neilan's production of "Bob Hampton of Placer."

Little Trips to Los Angeles Studios

WSOMERSET MAUGHAM, the English author and playwright who not long ago signed a contract with Jesse L. Lasky to write for Paramount pictures and for the past two months has been studying the production of pictures at the Lasky studio, sailed from San Francisco last week on the steamship Wolverine State for Manila on the first leg of

A Long Tour

of the Orient in search of original material for Paramount stories which will bear his name as author.

"I don't know where I am going and I don't know when I will be back," said Mr. Maugham, "but I hope to get stories about things and people unknown to the majority of readers of fiction or stories of adventure."

During all his long, indefinite trip Mr. Maugham will furnish a series of stories for reproduction as Paramount Pictures. And it is certain that this journey, probably the most comprehensive ever made by any author, should provide a wonderful succession of unusual and colorful plots.

William Duncan and Edith Johnson are now indulging in a well earned vacation after working hard on the finishing of their latest serial, "Fighting Fate." When they return work will be started on a new chapter drama which is waiting for them.

George Melford and his players have returned to the studios after a stay in Northern California. Somewhere in the mountains, seeking location scenes for the picturization of Sir Gilbert Parker's "The Money

By James Curzon

Master," Melford and the author had a taste of real weather, with snows, rains and wind storms. But nothing daunted the company in making the best of the situation and

Getting the Scenes

under difficulties that some people might regard as insurmountable. These scenes will represent the Canadian episodes in the picture. Despite all obstacles, Mr. Melford accomplished what he went after.

Tom Moore's next picture for Goldwyn will be an original story by Charles Kenyon. Work will be started as soon as the star returns from his honeymoon which is scheduled to be about the middle of the month. Mrs. Moore, better known as Renée Adoree, will in all probability appear in the leading feminine role.

Fred W. Jackman, Mack Sennett's chief cameraman, has returned from Tahoe and Truckee with his right arm in a sling. He was badly bitten by

A Motion Picture Wolf

while attempting to correct the deportment of a bunch of wolfish beasts whose genealogy runs from German police dog to just plain coyote. The infuriated beast struck his fangs deep into the cameraman's arm.

"Now," says Jackman, "if that infernal hound had only tackled Noah Beery, the hero the wolves were supposed to be after, what a fine piece of realism we'd have had." To which Noah Beery, the hero, says he has nothing to add but doubts his devotion to art is great enough to yield up a right arm for any brutish beast to chew upon.

he has engaged Fritzie Brunette, William Carleton and Sam De Grasse.

Christy Cabanne is also at work on "The Pretenders," in which will be seen Harriet Hammond, Dave Winter, Josephine Crowell, George Nichols, Dulce Cooper, Bennie Billings, Cora Drew, Harrison Gordon, Helene Lynch and Gerald Pring.

Bebe Daniels is to be a bathing beauty again in her next Realart picture, "Two Weeks With Pay." For the first time since she has been a star, Miss Daniels will don the brief but becoming garb of the seashore.

Two more pictures have been completed by Realart. One is "Sweetie Peach" in which Wanda Hawley is the star, and the other is "Jerry" starring Mary Miles Minter. Incidentally Miss Hawley is already about to begin work on her next production under the direction of Thomas Hefron.

"Ten Dollars a Week Raise," the H. L. Frothingham Production in which William V. Mong is the featured player,

Has Been Completed

at the Brunton studio under the direction of Edward Sloman. In the cast supporting Mr. Mong are Helen Jerome Eddy, Scott O'Malley, Hal Cooley, Marguerite De La Motte and Lincoln Plummer.

"The Heart of Arizona," now being filmed at Universal City under the direction of Edward Kull, will bring Eileen Sedgwick back to two-reelers. Miss Sedgwick, it is said, will have ample opportunity to display her daring in the forthcoming Western photodrama.

An Original Story

by the Japanese star himself. The scenes are laid in New York's East Side and Hayakawa will be seen as a fruit seller.

Several other activities of importance are under way at the Robertson-Cole studios. For one, Louis J. Gasnier has started work on his next special production which is to be entitled "Wives." For the cast



Above, the domestic affairs of William Ashe (Wyndham Standing) and Kitty (May Allison) are in a critical condition in "The Marriage of William Ashe" (Metro)

But, at the left they seem to have resolved themselves into a state of blissful satisfaction

"THE MARRIAGE OF WILLIAM ASHE"

May Allison Appears in Metro Film from Famous Novel

Adapted by Ruth Ann Baldwin from Margaret Mayo's dramatization of the novel by Mrs. Humphrey Ward. Directed by Edward S. Lomax. Released by Metro.

Kitty Bristol.....	May Allison
William Ashe.....	Wyndham Standing
Lady Tranmore.....	Zelle Tilbury
Geoffrey Cliffe.....	Frank Elliott
Lord Parham.....	Robert Boulder
Lady Parham.....	Lydia Yeomans Titus
Lady Mary Lyster.....	Clarissa Selwynne

If deep rooted sincerity, instinctive appreciation of dramatic values and naturalness in histrionic expression of moods go to make a good picture then undoubtedly "The Marriage of William Ashe" is a first rate picture.

The story is an excellent one and the production contains some splendid bits of photography. There is no question (although this is not the star's best picture) but that in this feature Miss Allison has out-allisoned herself. She has a sincerity, a concentrated feeling that she is living the part not playing it, that is the saving grace of the picture. It is the best histrionic work she has ever done for the pictures. Wyndham Standing has also caught his part

with a perfect understanding of what is expected of him. And where the continuity writer and the editor and the director have not made the best of their opportunities, the actress and the actor have succeeded.

Miss Allison is seen in the role of Kitty Bristol, who flees from a convent and travels to London, where she makes the acquaintance of William Ashe, the Secretary for Home Affairs in the British Cabinet, and subsequently marries him. Following her marriage, Lady Kitty meets Cliffe, a radical, who poisons her mind with political intrigue.

Influenced by Cliffe, Lady Kitty publishes a book dealing with affairs of state, and is then discovered in the apartment of Cliffe by her husband. She strives to explain but is prevented by Ashe. She then returns to the convent from which she fled, only to be found there some time later by Ashe, who forgives her.

MARCOLIES.



Miss Allison, clad as Diana, seems a bit troubled. Perhaps it is because she has just seen the picture at her side and remembers her former unhappiness

At the top of the page, May Allison as the heroine of Mrs. Humphrey Ward's "The Marriage of William Ashe," as filmed by Metro.

"GUILDE OF WOMEN"

Will Rogers in Admirable Goldwyn Picture

Story by Peter Clark MacFarlane. Directed by Clarence Badger. Released by Goldwyn.

Yal	Will Rogers
Hulda	Mary Warren
Skole	Bert Sprotte
Armstrong	Lionel Belmore
Captain Larsen	Chas. A. Smily
Captain Stahl	Nick Cogley
Annie	Doris Pawn
Butler	John Linse
Maid	Jane Starr

One of the most admirable pictures of the year is "Guile of Women" in which Goldwyn is presenting Will Rogers.

In Sweden, that far off land of flaxen haired maidens, Yal, a seafaring husky, dreamed of the future. The future for him meant a ship, a great hulk of a trading vessel of which he would some day be the skipper, and the little Hulda he loved.

So she kissed him and he sailed away.

What better man could have been selected to play the part of Yal than Will Rogers? His characterization of this simple, trusting soul is truly won-

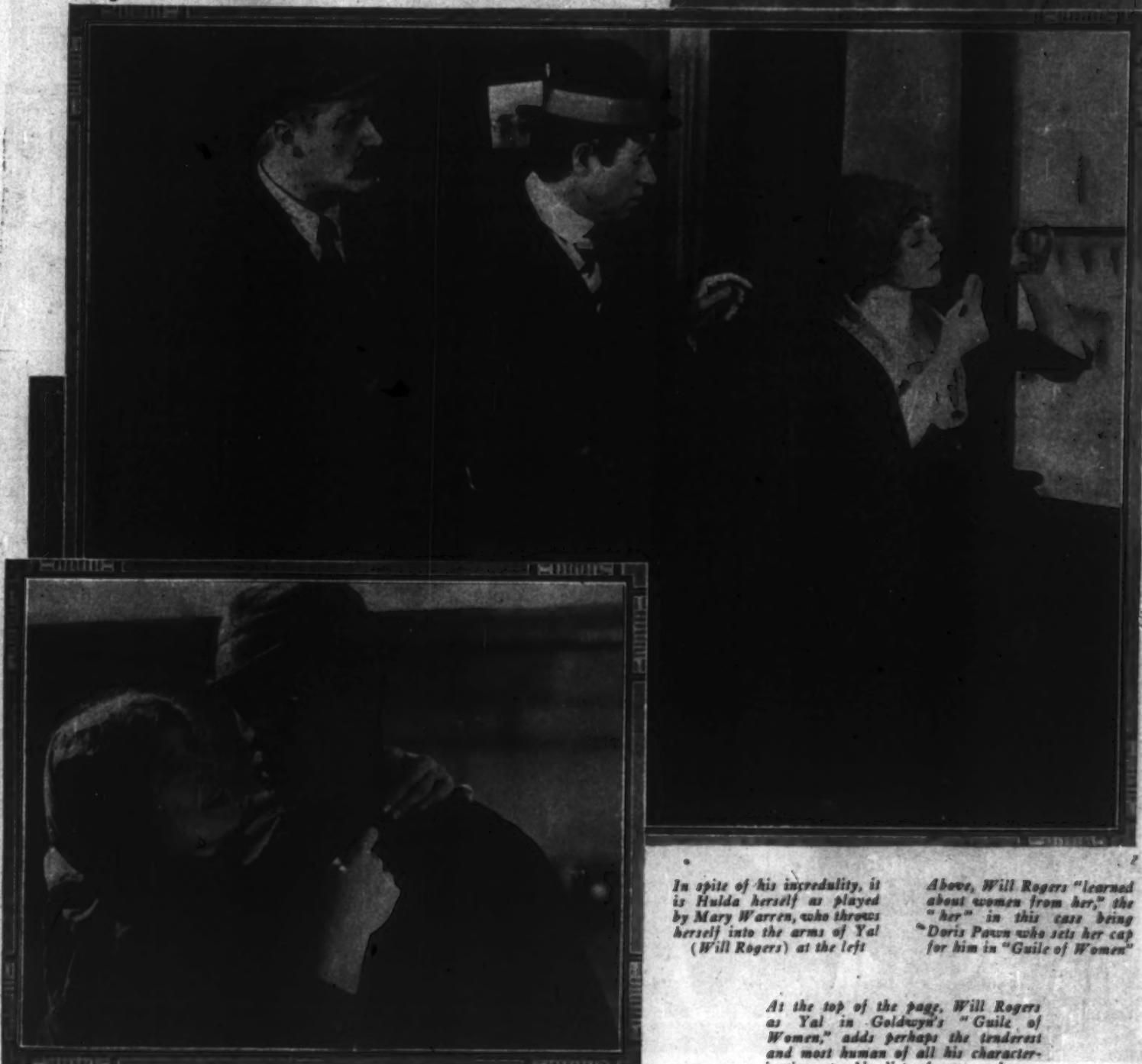
derful. While Mary Warren as Hulda, and Bert Sprotte as Skole, Yal's pal heap up laurels of their own.

It was five years now and where was Hulda? Had he not sent her a thousand dollars with which to come to America? Could she have forgotten him?

It was only natural that in his loneliness, he should turn to Annie with her winsome smile. It was natural also, that she should interest herself in him for she was of the gold-digging variety. And she dug! Then came the wonder of wonders. She came. Hulda, his little Hulda from Sweden, kissed him and won back his faith though he gave it reluctantly.

We are once more moved to compliment Goldwyn on their clever and highly entertaining sub-titles. They are full of punch, bring forth spasms of laughter and often get a hand.

HESPERIDIA.



In spite of his incredulity, it is Hulda herself as played by Mary Warren, who throws herself into the arms of Yal (Will Rogers) at the left

Above, Will Rogers "learned about women from her," the "her" in this case being Doris Pawn who sets her cap for him in "Guile of Women"

At the top of the page, Will Rogers as Yal in Goldwyn's "Guile of Women," adds perhaps the tenderest and most human of all his characterizations to his list of screen heroes

"STRAIGHT IS THE WAY"

Paramount Presents Matt Moore in Romantic "Crook" Role

Adapted by Frances Marion from a story by Ethel Watts Mumford. Directed by Robert G. Vignola. Produced by Cosmopolitan. Released by Paramount.

"Cat" Carter, a young crook. Matt Moore. Aunt Mehitable, a widow. . . . Mabel Bert. Dorcas, her niece. . . . Gladys Leslie. "Loot" Follett, a crook. George Parsons. Jonathan Squibb. . . . Henry Sedley. Constable Whipple. . . . Van Dyke Brooks. Mrs. Crabtree. . . . Emily Fitzroy Bobby. . . . Peggy Parr.

As its title implies, "Straight Is the Road" is a film with a moral. But no preachy "Thou Shalt Not" story. Rather is it a charming study in character contrasts, so well enacted by a clever cast that it holds the spell of realism.

The film introduces our hero, played with admirable repose of manner by Matt Moore, sitting in the rain in Washington Square, New York, jobless, penniless, hungry. A chance acquaintance leads him into the underworld, where he might have become a permanent fixture until "sent up," had not his partner in crime, "Loot" Follett, elected to "work" a Southern village. They make their quarters in the deserted wing of the home of Aunt Mehitable, a widow, with whom lives Dorcas, her niece.

Curiosity impels Cat Carter and his pal to pry a hole in the door, through which they hear of the vicissitudes of Aunt Mehitable, as told to a Ouija board—a mortgage and its relentless holder.

After cultivating Aunt Mehitable's acquaintance and solving her problem in an unique and big-hearted way, Cat Carter decides to efface himself from the life of Dorcas whom he has learned to love for her goodness, until he has found the "straight way." And find it he does, and returns to claim Dorcas, who has loved him all the while. "Loot," too, finds the straight way, as manager of Aunt Mehitable's farm.

Mabel Bert plays the part of Aunt Mehitable with an artistry that gives the character pardonable pride and sweet charity, while Gladys Leslie plays the role of demure Dorcas, with appealing winsomeness.

Van Dyke Brooks is to be complimented upon his portrayal of a refreshingly natural village constable, and George Parsons on his manly impersonation of "Loot." ELITA.



Above, Aunt Mehitable and Dorcas receive a solemn warning that mortgages are mortgages and must be treated as such

At the left Cat Carter (Matt Moore) and Loot Follett (George Parsons) hang around in pretty low dives to get rich quick and they resent interruptions from the fair sex

At the right, Aunt Mehitable and Dorcas are alarmed in the middle of the night by a strange occurrence—a gentleman is sprawled over their usually commonplace stairs

At the top of the page, Matt Moore and Gladys Leslie stage a little love scene in "Straight Is the Way," in which they are featured by Paramount

"THE SAPHEAD"

Buster Keaton and William H. Crane Co-Star for Metro
Adapted from the play by Bronson Howard. Directed by Herbert Blache. Produced by Metro under supervision of Winchell Smith.

Nicholas Van Alstyne.....William H. Crane
Bertie Van Alstyne.....Buster Keaton
Mark Turner.....Irving Cummings
Rev. Murray Hilton.....Edward Jobson
Watson Flint.....Edward Alexander
Dr. George Wainwright.....Jack Livingston
Mugrave.....Edward Connelly
Hutchins.....Jeffery Williams
Mrs. Cornelius Opdyke.....Odette Tyler
Rose Turner.....Carol Holloway
Agnes Gates.....Beulah Booker
Hattie.....Katherine Albert
Henrietta Reynolds.....Helen Holt
Hathaway.....Alfred Hollingsworth
Valet.....Henry Clauss

To those who go to see "The Saphead" in the hope of seeing a straight film version of "The Henrietta," there is a surprise in store for while the story of the play has been preserved, the mood has been entirely changed. On its own merits, however, it is a first rate comedy

When Jim came on from Arizona to boost the Henrietta mine, he sure did start something. His old school chum was a wealthy New York banker, and, after the fashion of all well regulated school chums took up the proposition.

The banker had a daughter with a good-for-nothing husband. And the banker had a ward, a pretty girl, and last but not least he had a son; a very much pampered individual with a very great scarcity of gray matter. There was about him however, one redeeming quality. He loved Agnes. And he did his darest to win her affection, not realizing that she already loved him.

Right there and then one amusing



Above, Buster Keaton as Bertie in "The Saphead" (Metro) never thought that wedding bells would ring for him and Agnes (Beulah Booker) but in spite of his lack of belief, they did, and are engaged in so doing in the above picture

situation follows another, and Buster Keaton calls forth laugh after laugh from his fans as he shuffles out of the frying-pan into the fire, for all the world like a "saphead."

Things took a serious turn when sister's husband's good-for-nothingness came to light and Buster stepped in and shouldered the blame. Shortly afterward, in the Stock Exchange he unwittingly saved father's fortune thereby once more gaining the good graces of all, and once more treating his fans to a hearty laugh.

Co-starred with Buster Keaton, is William H. Crane who plays the wealthy banker and father to the "saphead" and plays it well. Irving Cummings also does good work. In fact, we find this new Metro release, highly entertaining. *Hesperanta.*



At the top of the page, William H. Crane, co-star with Buster Keaton in Metro's film version of "The Henrietta," is pleasantly surprised by an affectionate attack upon his person by Beulah Booker

Is That So!

HARRISON FORD is to be *Mr. Maigne* and *Samuel Merwin*, *Marta Mansfield's* leading man in a new Selznick picture.

Erik Bye, Norwegian baritone, returned to the Capitol Theatre this week, where he recently made his American debut.

Virginia Tracy, novelist and short story writer, is author of "Queen of Sheba," the special production Fox has just completed in California.

Goldwyn has renewed the contract with *E. Mason Hopper* for another year.

Dorothy Walters has been engaged to play a comedy role in *Pearl White's* new picture.

Ruby de Remer visited her home in Denver for the first time in eight years.

Viola Dana has gone back to the Coast.

Somerset Maugham has sailed from San Francisco on the Wolverine State. He plans to travel through Singapore and the Archipelago and China and to familiarize himself with the life of the inhabitants of the South Seas.

Harvey O'Higgins is writing for Realart.

Tyrone Power Has

been engaged for a leading part in *Estelle Taylor's* third production for Fox.

Diana Allen will be seen in the cast supporting *Thomas Meighan* in "The Conquest of Canaan."

Carmel Myers will be directed by *King Baggott* in her next story, which is "For Thou Art With Me."

Kenneth Harlan is leading man for *Constance Talmadge* in "Beauty or Brains."

Katherine Hilliker is at present writing the titles for the new *Leonce Perret* production, "A Race for Millions."

Corinne Griffith and *Percy Marmont* have completed a picture called, "What's Your Reputation Worth?"

Lon Chaney of "Miracle Man" fame and *Leatrice Joy* have been cast as the principals in *Gouverneur Morris's* next original screen story for Goldwyn.

Pauline Starke has nearly completed her work in "Salvation Nell," and will soon return to the Coast.

Mary Roberts Rinehart, one of the Goldwyn Eminent Authors, has just completed an original story called, "The Glorious Fool," which will soon be ready for screening.

Marc McDermott Has

been engaged by Paramount for *Elsie Ferguson's* next production, which will be made in the East under the direction of *John Robertson*.

Rita Weiman has decided to remain at the Goldwyn studios while *Frank Lloyd* is directing "The Grim Comedian," her first screen effort, on which production will soon be started.

Victoria Thompson, who has played in support of many of the screen's foremost western stars, has signed to act as leading woman for *Pete Morrison*.

Charles Maigne has completed work on *Alice Brady's* new picture, entitled "The Tower," written by

Ouida Bergere to Direct

Ouida Bergere, in private life, Mrs. George Fitzmaurice, who has written four stories for big George Fitzmaurice specials, is now engaged in writing the adaptation of "Peter Ibbetson," which is to be another George Fitzmaurice Production, with two Paramount stars in the main roles. Following the completion of the "Peter Ibbetson" script, Miss Bergere will begin work on her first Ouida Bergere Production. Not only will she direct this production, but her own story, "Sweethearts and Wives," adapted by herself, will be the subject of the picture.

Forms Film Company

Jack Gardner of vaudeville fame has organized a motion picture company and will himself manage it, presenting Louise Dresser and Willard Lewis as stars. They will be featured in two-reel comedies.

Governor Again Favors Censorship

Governor Miller announced last week, after a conference with Mrs. Clarence Waterman, of Brooklyn, head of the Better Motion Picture Alliance, that he would favor a motion picture censorship bill. A bill empowering him to appoint a censorship board of three members has been introduced by Assemblyman Clayton. Mrs. Waterman showed the Governor several pictures of film advertisements which the Alliance regards as particularly objectionable.

"One picture Mrs. Waterman showed me," said the Governor, "made me think I must be living in the woods. It was a surprise to me that any newspaper or any publication would publish such a picture in connection with such an advertisement, and that any institution would seek to make money out of such an appeal to the passions. I am in favor of anything that will put an end to this sort of thing."

Long Vacation for Hart

There have been many conflicting rumors during the past year regarding what Bill Hart would do when he completed his contract with Paramount. It has been rumored that he intended to retire from the screen for good.

"I am going to enjoy a long vacation," says Mr. Hart. "For seven years I have worked every day making motion pictures. Now I want to play a while. I have no plans of any kind for the future." Mr. Hart has recently purchased a ranch in the hills not far from Los Angeles.

Republishing "East Lynne"

"East Lynne," the original novel by Mrs. Henry Wood, on which have been based all the dramatizations of the story as well as Hugo Ballin's present modernized film version, is being republished by Grosset and Dunlap in an edition five times the usual amount. The following wording appears on the jacket and the title page of the book: "Photoplay Edition, Republished in Conjunction with Hugo Ballin's Modernized Screen Production Featuring Edward Earle and Mabel Ballin—a Hodkinson Release."

New Film Company

A new film organization is being incorporated under the name of Wheler Productions, headed by Captain Clifford Slater Wheeler. Studio space is being leased at Universal City for the production of various picture enterprises. The theme of the pictures now in the making will touch upon national vital topics portrayed in a dramatically vivid form, says an official in describing the venture. Aside from his film producing, Captain Wheeler will present one or two dramas and musical comedies a year, it is said.

Bobby Vernon Sues

Sylvian de Jardins, professionally known as *Bobby Vernon*, star of Christie Film Comedies, last week brought suit against C. H. Christie, producer, and Harry Edwards, director, for \$50,000 damages for alleged assault, declared by Vernon to have been unwarranted and to have resulted in permanently injuring his spine.

Richard Bennett to Direct

Richard Bennett has signed a contract to study motion picture production with a view to becoming a director. Mr. Bennett has left for Hollywood where he will go to work immediately in the Lasky studio.

Doris Kenyon Engaged

Doris Kenyon has been engaged as Thomas Meighan's leading woman for "The Conquest of Canaan" and is leaving "The White Villa," in which she has been playing at the Eltinge Theatre at special matinees.



(Left) H. B. Warner in "When We Were Twenty-One" (Pathé)

Rex Ingram's Next

Rex Ingram has already started to work on his new picture, a sea story powerful in theme, it is said, which will be filmed in the same pretentious fashion which marks his production of "The Four Horsemen of the Apocalypse." He is now engaged in working on the script of his new subject with June Mathis.

Next Eddie Boland Comedy

"Running Wild" is the title of the next *Rolin Comedy* featuring *Eddie Boland* which Pathé will release March 20th. The cast includes *Ethel Broadhurst*, *Jean Hope*, *Lily-mae Wilkinson*, *Dagmar Dalgren*, *Norma Nichols*, *Del Lorice*, and the *Rolin Comedy* comedians.

NATIONAL ASSOCIATION OPPOSES OBJECTIONABLE PICTURES

Adopts Resolutions to Put an End to Salacious and Immoral Subjects

THE National Association of the Motion Picture Industry is not only opposed to the production of questionable and illegal films but will assist the authorities in prosecuting all offenders against the law.

At a meeting of the producers and distributors of the association resolutions setting forth the determination of the biggest companies and individuals in the business were passed.

The following resolutions were unanimously adopted:

"Resolved, That the National Association of the Motion Picture Industry reaffirms its emphatic protest against the production, distribution and exhibition of all motion pictures which are obscene, salacious, indecent and immoral. And be it further

"Resolved, That while the creators of the art of the motion picture must in no way be hampered or prohibited from depicting honestly and clearly life as it is to the end that this art may not be hindered in its movement toward the dignity of other arts, the motion picture should not be prostituted to a use or as a means toward arousing bawdy emotion or pandering a salacious curiosity or in any other manner injurious to public welfare: and be it further

"Resolved, To the end that the motion-picture be held in that high plane

which it has already attained, that the producers of motion pictures refrain from producing such motion pictures.

(Here follow thirteen classifications considered objectionable. They include sex, crime, vulgarity and ridicule of law or religion.)

"Resolved, That this association record its intention to aid and assist the properly constituted authorities in the criminal prosecution of any producer, distributor or exhibitor of motion pictures, who shall produce, distribute or exhibit any obscene, salacious or immoral motion picture in violation of the law, to the end that the recognized public good accomplished by the motion picture shall be preserved and advanced; and be it further

"Resolved, That any member of this association wilfully refusing to carry into effect these resolutions shall be subject to expulsion as a member of the association, and further subject to such other penalties as the association may fix; and be it further

"Resolved, that all exhibitors, producers and distributors of motion pictures, not members of this association, be urged to co-operate to carry into full effect these resolutions."

Arbuckle Finishes Picture

Roscoe (Fatty) Arbuckle has completed "Crazy to Marry," the Paramount picture which was adapted by Walter Woods from Frank Condon's story, "Three Miles Out," and will rest a few days before starting on his next feature. Lila Lee is leading woman and "Bull" Montana and Edwin Stevens have important comedy roles. Mr. Arbuckle's next picture, also to be directed by Mr. Cruze, will be "Gasoline Gus," adapted by Walter Woods from a story by George Pattullo.

Cast of "Old Nest"

Molly Malone, Lefty Flynn and J. Park Jones have been added to the cast of Rupert Hughes' "The Old Nest" which Goldwyn is producing. Others in the cast are Mary Alden, Helene Chadwick, Louise Lovely, Dwight Crittenden, Cullen Landis, Richard Tucker, Nick Cogley, Fanny Stockbridge, Laura Lavarnie, Johnny Jones, Buddy Messenger, Lucille Rickson, Robert De Vilbiss, Marie Moorehouse and Billie Cotton.

Conway Tearle's Next

"The Man of Stone," an East Indian story by John Lynch and Edmund Goulding has been selected by Myron Selznick as the next starring vehicle for Conway Tearle. Work on the production is scheduled to start during the second week in March at the Selznick Fort Lee studios under the direction of Henry Kolker.

Wayburn Staging Film

Ned Wayburn is to produce a film fashion review for the Harry Levey Company. This is the first time that Mr. Wayburn has turned his attention to the films.

Directors—V



T. HAYES HUNTER

Now engaged in directing "The Light in the Clearing" for the Dial Film Company

Mildred Harris with Paramount

Cecil De Mille announces that he has engaged Mildred Harris to play one of the most important roles in the new special production he is making for Paramount. Mr. De Mille's cast will be made up of actors and actresses who have been stars in their own right. Miss Harris has just completed her contract with Louis B. Mayer.

"Faith" Nearing Completion

"Faith," a six-reel screen drama is nearing completion under the direction of Raffaele Bacchelli, at the Itala Studios. The cast includes Maude Hill, Margaret Grace and Frank Otto. Among the players from Europe who are prominent in the cast are Madame Acerbi, Ernest Ventrella, Bongini, Duilio Maratza, and the Baroness Katusha Orlova.

Motion Picture Day Proceeds

A check for \$500,000 and another for \$160,000, representing the first payments of proceeds from motion picture day, were turned over to James J. Rick, comptroller of the European Relief Council, last week at the office of S. L. Rothafel in the Capitol Theatre.

The report showed that 206,176 children attended special performances held in 240 theatres.

Marion Davies at Work

Marion Davies has started work on the screen version of Frank R. Adams's story, "Manhandling Ethel," which has been adapted for her purposes by Luther Reed. Robert G. Vignola is directing.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture.

They will be found on pages 456, 457, 458 and 459 of this issue.

Capitol Gets Sensational Foreign Film

S. L. Rothafel has obtained for presentation at the Capitol Theatre some time in April, a foreign-made film entitled "The Cabinet of Dr. Caligari," which has created a sensation abroad, and is said to be a radical departure from anything that has ever been done on the screen. It is a picture of the impressionistic school, the designs having been made by an artist of the Franz Stuck school.

The settings from start to finish are made without natural effects. Every set is designed with the idea of suggesting the mood that is being portrayed histrionically by the players.

It is said to be a thrilling mystery and murder story, produced in such an advanced fashion that producers have much to learn from it.

Next Meighan Cast

A cast of well-known screen players has been chosen to support Thomas Meighan in his latest Paramount picture, "The Conquest of Canaan," by Booth Tarkington, which will be produced in Paramount's Eastern studio. Doris Kenyon will be Mr. Meighan's leading woman and the other parts will be taken by Diana Allen, Ann Eagleston, Alice Fleming, Charles Abbe, Malcolm Bradley, Paul Everton, Macy Harlam, Charles Hartley, Louis Henryricks, Jed Prouty, Cyril Ring and J. D. Walsh. The direction of the picture will be in the hands of R. William Neill.

Company's Funds Intact

The report gained wide circulation recently that the directors of the United States Photoplay Corporation had filed papers in the Supreme Court accusing Captain Frederick F. Stoll, former president of the company, of absconding with some of the company's funds. This report is entirely without foundation, according to the directors, who state that the company's finances are absolutely intact and that such accusations were never made by them against Captain Stoll.

Starts Ferguson Pictures

Director John S. Robertson, having finished cutting his production of "Sentimental Tommy," for Paramount and Constance Binney's new picture, "The Magic Cup," for Realart, has begun work on "Footlights," starring Elsie Ferguson in Rita Weiman's Saturday Evening Post story, which Josephine Lovett adapted for the screen.

"Four Horsemen" Opens

Before a brilliant and distinguished audience in the Lyric Theatre last Sunday evening, Metro's million dollar picturization of Vicente Blasco Ibanez' world famous novel, "The Four Horsemen of the Apocalypse," had its New York premiere. It is given a presentation of superlative distinction under the supervision of Dr. Hugo Riesenfeld. A revue of the picture will appear in the next issue of the *Screen*.

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Miss Kershaw, always a favorite here, has established herself forever with Chicago audiences. Miss Kane as the English wife is splendid. Felix Krems and little Lorna Volare also distinguish themselves, and Kenneth Hill scores in a small part.

J. RAY MURRAY.

ACADEMY MATINEE
Students Present Oscar Wilde's "An Ideal Husband"

It would be difficult for the American Academy students to find a play which presents more difficulties than "An Ideal Husband." That they acquitted themselves as creditably as they did is an achievement.

The first honors of the performance must be awarded to *Priscilla Wilde*. In the role of Mabel she had a sparkle and lightness that were altogether charming. *Norman Spears* acquitted himself creditably as Lord Goring, though his careless diction made it difficult to believe that he belonged to the English nobility. *Gerald D. Stopp* was somewhat hampered by his youth, but his performance showed deep feeling and a genuine gift for characterization. He is a young gentleman who will bear watching, for he undoubtedly has a career before him. *Katharine Atkinson* in the role of Lady Chiltern revealed a great deal of charm and poise and is to be sincerely commended for her work. *Elmore Phipps* did a bit as Goring's valet, to good effect. JOHN J. MARTIN.

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New Plays

(Continued from page 448)

into an ovation for Rudolph Schildkraut in particular and for the supporting company in general.

MORR JACOBS.

"WOMAN TO WOMAN"
Michael Morton Play in Chicago

Drama in three acts, by Michael Morton. Staged by W. H. Gilmore under direction of the author. Produced by A. H. Woods at the Playhouse, Chicago, March 9.

Henriette	Andres Corday
Willy	Julia Chippendale
Davis	Wilma Lorna Volare
Dolorosa	Willette Kershaw
Dr. Gavin	Kenneth Hill
David	Felix Krems
Mason	Stapleton Kont
Mrs. Anson Pond	Gail Kane

Willette Kershaw is wonderful in her new play! She held the audience spellbound to the last line. The play itself is rich in emotional appeal and dramatic strength, and is admirably acted by a very competent cast. Miss Kershaw is more brilliant than ever as the little French dancer fighting for her boy's happiness. No finer situation than that in the second act in which the dancer meets the wife of her lover, has been seen here for some time. The scene is faultlessly played both by Miss Kershaw and Gail Kane, as the wife.

The story tells of a dancer who is warned by her physician that undue excitement will prove fatal. But more vital things occupy her attention. Her lover returning after an absence of four years, announces that he is married and wants to take the dancer's little son back home with him. There is an intense struggle between the wife and the mother, and as the lover drives away with the child in his care, the dancer dies.

Miss Kershaw, always a favorite here, has established herself forever with Chicago audiences. Miss Kane as the English wife is splendid. Felix Krems and little Lorna Volare also distinguish themselves, and Kenneth Hill scores in a small part.

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READ THE NEWS
Pages 422, 443, 444, 445, 460, 461

Book Reviews

"The Theatre, The Drama, The Girls"

BY GEORGE JEAN NATHAN, PUBLISHED BY ALFRED A. KNOPF. George Jean Nathan is at it again. This time in a volume called "The Theatre, The Drama, The Girls," published by Alfred A. Knopf. In it he goes through a series of stunts that commences with a "Confession of Faith," in which is confessed equal admiration for Will Shakespeare and Flo Ziegfeld, and continues on very entertainingly into reminiscences of "The Broadway of Yesterday."

Stunts—what other name is there for the feats that Nathan goes through in his criticisms? He can dive into a sea of peculiar misconception and come up with a handful of facts.

If what H. L. Mencken says about Nathan spending every night at the theatre is so, then the world to him must truly be a stage—with Nathan the chief attraction. A greater attraction at any rate than was the late James Gibbons Huneker who was only a "steeplejack" while Nathan is a clown—a Debureau—among dramatic critics.

And that puts us in mind of what Champfleury said when this other clown accidentally killed a man, "Deburau, this mime of so comic a talent, one day killed a man. That man found his play brutal

"The Theatre, The Drama, The Girls," read it.

"Herbert Beerbohm Tree"

BY MAX BEERBOHM, PUBLISHED BY E. P. DUTTON. For admirers of Sir Herbert Beerbohm Tree in particular and for hero-worshippers generally, Max Beerbohm's work, "Herbert Beerbohm Tree," which E. P. Dutton have published, is a biographical tribute, compiled from various sources, of an actor whose memory is still fresh in the minds of thousands of theatre-goers.

Several important figures of the contemporary theatre have contributed to the contents of this interesting book. Among them are Edmund Gosse, C. Haddon Chambers, Gilbert Parker and Bernard Shaw. Perhaps Shaw's chapter is the most illuminating of them all, for in it can be glimpsed the personality that made Tree so important a figure in the theatre of England.

But it is Max Beerbohm's, his brother's, story that delighted us most. In a very few pages Max Beerbohm has woven a fabric of enchantment around this actor that has something of the spirit that hovers in the wings of the stage. And with the touch of his pen has made it glow with an aura of greatness.

"Erminie" in Philadelphia

Francis Wilson and De Wolf Hopper have been received so well by Philadelphia in their revival of "Erminie" at the Forrest Theatre that the engagement of two weeks has been extended to four. The Philadelphia run will end on Saturday night, March 26. To permit of the extension of the engagement, the bookings in Atlantic City and Wilmington have been cancelled.

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Ryan and Ryan, opened and scored more than the usual opening acts, seen at this house. The novelty of this turn, with their Ski-shoes, was well received.

Shelton Brooks, the song writer, succeeded in holding his own in second position, delivering a routine of songs written by himself, that was well received.

Princess Radjah, in original dance creations, scored one of the matinee hits. She was forced to take several curtains.

It can be safely said that Lester, the ventriloquist, who followed, is supreme in ventriloquism. His original bits with the dummy, and the way he "puts" them over, are far superior to other acts of this style.

William L. Gibson and Regina Connelli, in Aaron Hoffman's comedy, "The Honeymoon," followed. It was warmly received.

Bowers, Walters and Crocker, "The Three Rubes" opened intermission, with their slap-bang comedy, which the house took to nicely.

D. D. H. with his clever single, duplicated his downtown success. Every bit of his material received hearty laughs, and the applause he received while exiting, displayed the appreciation of the house.

William Rock and his "Girly" show, closed. Rock held the house in, and his act went over with a bang.

Rosie.

WELL BALANCED BILL AT 81ST STREET

Kitty Doner Is Favorite with
Audience

The show this week is well balanced, with good entertaining qualities. Van Cleve and "Pete" opened with a routine of comedy via the mule, that brought forth much laughter as a starter.

Jim and Betty Morgan did exceedingly well with their songs and catchy sayings. Their skit was put over in sure fire fashion, and was appreciated by the audience.

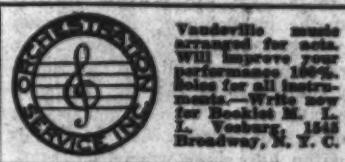
"Profiteering," on third, succeeded in holding their own. The house appreciated most of the dialogue. The act deserved the applause received.

Ben Bernie, with a violin and sayings, provided an excellent No. 4 spot. His violin selections were appreciated, and several curtains were accorded him.

Kitty Doner, assisted by her sister and brother, walked off with applause honors. Miss Doner and family are quite popular favorites to New Yorkers. The audience showed sincere appreciation for Miss Doner's work.

Lydell and Macy closed, doing well with their talking skit. They closed to solid applause.

Rosie.



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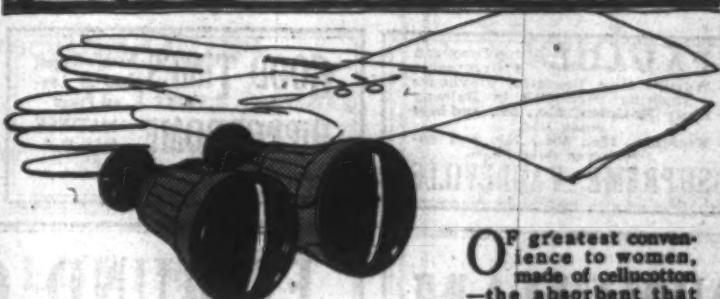
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Charles Dillingham Presents
FRED STONE
In the Caldwell-Burnside Musical
Extravaganza "TIP-TOP"
GLOBE Broads. 8:30, Mat. 10:30
Mat. Wed. & Sat. 2:30
LYCEUM Broads. 8:30, Mat. 10:30
David Belasco Presents
INA CLAIRE
in "Gold Diggers"
By Avery Hopwood

GEO. COHAN'S 3 BIG HITS
HUDSON Broads. 8:30, Mat. 10:30
Mat. Wed. and Sat. 2:30
George M. Cohan's Production of
"THE MEANEST MAN IN THE WORLD"
Cast Includes OTTO KRUGER and MARION COAKLEY

GEO. COHAN Broads. 8:30, Mat. 10:30
Greatest Mystery of the Age
THE TAVERN
"What's All The Shoo'n' For?"
Knickerbocker Broads. 8:30, Mat. 10:30
GEO. M. COHAN'S COMEDIANS
In the new Musical Comedy
MARY
"Isn't It a Grand Old Name?"
NEW AMSTERDAM Broads. 8:30, Mat. 10:30
F. Ziegfeld's Production, Presenting
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David Belasco Presents
LIONEL ATWILL
in "Deburau"
from the French by Sacha Guitry
adapted by Granville Barker

SAM HARRIS W. 46th St., Broads. 8:30, Mat. 10:30
SAM H. HARRIS presents
"Welcome Stranger"
A new comedy by Aaron Hoffman
with GEORGE SIDNEY
Liberty Theatre Broads. 8:30, Mat. 10:30
Henry W. Savage Presents

MITZI

In a New Musical Romance
"LADY BILLY"

ELTINGE THEATRE W. 42nd St.
Broads. 8:30, Mat. Wed. & Sat. 2:30

"Ladies Night"
A Poem in Three Acts
by Charles Frederic and Avery Hopwood, with
John Compton and Evelyn Gandy

REPUBLIC West 42nd St., Broads. 8:30, Mat. Wed.
& Sat. at 2:30
JOHN GOLDEN Presents

**GRACE LA RUE and
HALE HAMILTON**
in a Special Comedy
"DEAR ME"

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THE BAT

By Harry Baur and Avery Hopwood

Week Beginning Sunday, Mar. 14th —
Theatre under direction
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"BEAU REVEL"
with FLORENCE VIDOR

(A Paramount Picture)
RIVOLI CONCERT ORCHESTRA

RIALTO TIMES SQUARE
JUSTINE JOHNSTONE

"The Plaything of Broadway"
A Realist Picture

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AT 44th ST.

George Melly's Production
"THE FAITH HEALER"
with MILTON SILLS and ANNE FORREST

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MAXINE ELLIOTT'S THEATRE 36th St.
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"SPANISH LOVE"

Holbrook Blinn in
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THE BAD MAN
• COMEDY THEATRE, West 46th Street
with Thos. and Sat.

SHUBERT Broads. 8:30, Mat. 10:30
NORA BAYES

in "Her Family Tree"

STRAND B'way at 47th St.
Dir. Joe Pankett

BEGINNING SUNDAY, Mar. 14th
KATHERINE McDONALD
in "My Lady's Latchkey"

Mack Sennett's Super-Comedy
"LOVE, HONOR and BEHAVE"
STRAND SYMPHONY ORCHESTRA
Carl Edwards, Conductor

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Edward Bowes, Mgr. Dir.

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Presentation by G. L. ROTHEFELD

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Max H. Willson, Director

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in
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A comedy by
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